THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Pieces that Get Down to the Real Basis of Things—Going Back to Childhood's Happy Days—The Soul-Moving Simplicity of A Brass Monkey Carefully Analyzed—Its Two Grandly-Impressive Situations Commended—Hading as Camille—A Hackneyed Part Played in an Unhackneyed Way.

Mr. Hoyt, who made the Brass Monkey, does not need a premium—he has got it.

The Brass Monkey appeals directly to the hearts of the people.

Were I commercially inclined I would rather make the Brass Monkeys of the people than their moral laws.

Brass Monkeys go down to the real basis of things. They renew for us the spontaneity of youth when we ate green apples in the orchard and sucked cider in the barn.

Every man has an irresistible desire to go back and gambol on the dunghill of his Arcadia. I never saw a mahogany faced sea-captain who didn't dream through all the tempests that swept his deck of settling on a quiet inland farm in Orange County, and raising sunflowers and potatoes.

The Hudson River is lined from West Point to Spuyten Duyvil with abandoned attempts of infatuated men to retire and do the orchard and cider-sucking trick of their boyhood's days.

That, too, is what all the playwrights are trying to do—trying to get back to the alabaster lamps and the dulcet accordeon "i' the midst of roses."

There isn't one of us who doesn't want to put on a roundabout at times, and eat with his knife, and pull the chair from under the deacon when he calls to see the old woman.

The only way we have of expressing this feeling at this moment is to go and see the Brass Monkey.

Old as I am I dragged my tottering limbs to see this play. I had heard my servants in the kitchen extol it. I had seen my stable boy give imitations from it. I was not ashamed to show my thin grey hairs there (grown grey, let me observe, in the service of THE MIRROR), and the moment I saw it, blind as I am, I perceived that Mr. Hoyt, with an inimitable genius, had got back to first principles.

With the single exception of that typical American drama, Peck's Bad Boy, I don't think anything that has been done in this country at all approaches it in soul-moving, elemental simplicity.

Two things in it struck me as dramatic inspirations. They are so original and their effect so electrical that I must describe them.

One is the falling down of a shelf, upon which are placed several bandboxes and bundles. A man stands under it. The audience see that it is going to fall. They are wrought up to a frenzy of delight. They see that the man insists upon standing there so that the empty bandboxes will make a situation when they hit him. Presently the whole thing tumbles down. Then the audience with one accord go into a paroxysm of insane delight. They howl, they scream, they yell, they shake hands, they offer to buy seats for a week, but cannot get them.

If you have never seen two empty bandboxes fall three feet you will never know what an honest thrill it sends through the deep abysses of an immortal soul.

The other situation is even broader in its reach. One of the characters undertakes to drive a nail with a hammer and hits his thumb.

I wish Henry Irving could have seen this. A great many of our world-renowned artists are striving to touch the common chords of humanity and are overdoing it. Mr. Hoyt touches them with a hammer. When the actor hits his thumb-nail and jumps about in howling agony, the audience rise to one of those supreme experiences that are attained but once in a lifetime.

A woman in front of me had hysterics. Another, with tears of rapture running down her face, clung to her husband with a mad impulse of sympathy. Men went out between the acts and congratulated each other. "Why," they said, "can't we have more of this kind of work and thus place American genius in the front ranks of the world. The falling down of those two bandboxes beats anything I ever saw, and when you come to hit your thumb with a hammer, I tell you we've all been there."

I am willing to be one of six thousand to open a subscription for a brass monument of Mr. Hoyt in the Central Park. I would make it a monkey, and thus commemorate for all time the triumph of American genius and the talent of Mr. Hoyt's actors.

After such a signal victory of realism as this at the Bijou the triumphs of Jane Hading are uneventful enough.

Her Camille was literally without an electric moment. But in my opinion it was one of the best Camilles it has been my good fortune to see.

Whatever electricity it had was diffused evenly throughout the work and not concentrated in a spark here and there.

When Clara Morris was in her best condition I esteemed her Camille as one of the most powerful and uneven portrayals I ever saw. Her whole endeavor was to make two or three scenes in it as harrowing as possible.

Take, for example, her recognition of her wasted beauty and hopeless sickness when she crawled to the mirror. No one has ever done it so acutely as Clara Morris, and very many have imitated it.

Jane Hading refuses to do it at all. She rightly considers that this is only a higher order of the hammer and thumb business.

Clara Morris' Camille collapses utterly when she looks at her own face. That Camille has no reserve of character. She breaks all to pieces pitiably when her beauty is gone, as if her beauty was the sum total of all she ever was or had.

Jane Hading's Camille, when she sees that wasted face, summons all a woman's pride of character. For one instant she is startled; then she throws her head back defiantly. There is something to her besides her face, and disease hasn't destroyed that.

This is the key of her impersonation. She doesn't play the part to show how a consumptive woman dies, or how a French courtesan lives. That would be an order of realism put up in two bandboxes on a shelf of mimicry.

She plays it to show how a woman can love and sacrifice and eat her own heart out with desperate resolution.

You cannot show that in spurts, any more than you can show Lake Lucerne with a two-inch hose.

The integrity, chastity, equability and intelligent balance of Jane Hading's impersonations appeal only to cultivated judges.

In this respect of consistent portrayal which results in making the whole role a marvel of integral strength, I think she is superior to Sara Bernhardt. But she has none of Bernhardt's aberrations and commanding frenzies of speech and action.

What she *has* got is a distinct personal charm, entirely independent of her art and her intelligence. No French actress who has come to us sophisticates herself less than Hading. I have yet to see her wear a wig in any role. I have yet to see her wear an ornament or a flower unless the part tolerated it. I have yet to see her dress unbecomingly or falsely. And beyond all this I cannot recall in the six or seven parts that I have seen her play one moment when she forgot the integrity of the role in a desire to make a point.

I think it is quite just to say of her that while she coerces nobody she wins everybody.

Camille is a favorite play with all the women of the profession. I do not mean that they all want to play it; I only mean that they all know it by heart, and admire the masterly skill with which a given set of motives are braided into an effective and pitiful story. The master who wrote it knew a woman's heart and a woman's methods, and he had the courage to say what he felt.

I wish there might be a professional matinee of Camille.

I should like all the intelligent women of the profession and all the intelligent pupils of the profession to see how possible it is for genuine dramatic art to do a hackneyed thing without doing it in a hackneyed way. I should like to have them observe how much nobler it is to make the little life of the heroine consistent, and rounded, and natural, with all its conduct springing easily out of the character that is assumed than to disregard the wholeness and exhibit only startling bits.

I think it is Winklemann who somewhere remarks that no part of a really noble work is worthy.

This is a profound saying. It means that it is not the parts but the whole that makes the excellence in our mind.

When shallow critics begin to talk about the fragments of a representation, I always think of that arm of the Bartholdi statue that was set up in Madison Square. Alden of the *Times* suggested that if the sculptor had sent the leg instead of the arm the money would have been raised in half the time.

I am somewhat surprised to find that Mr. Gunter's excellent play, Mr. Barnes of New York, is not meeting with the success it deserves. As plays go it ought to be a great triumph, and if it is not, it must be on account of the cast. I think, myself, the drama is a little too strong for the people in it. Mr. F. F. Mackay, a conscientious and intelligent actor, is quite out of place in the part of the Corsican, and Emily Rigl does not fill the possibilities of the last act. This time Mr. Gunter will learn how much easier it is to fit plays to people than to fit people to plays.

But, my boy, how comfortable it is to be able to turn from all the tiresome excellences of the hour and with the spontaneous freedom of youth give ourselves wholly to the bandboxes when they fall down!

I suppose deep down in us all are some pristine impulses which, if we surrender ourselves, will take us to an opium joint, a rat bait, or Peck's Bad Boy.

The artistic sense, like the social sense, must go "slumming" now and then. Our souls hanker after the wild freedom and joyous delight of the back kitchen and the village bar-room. Ah, what joy ever exceeded that which swept us away when we put the bent pin under the village idiot! Can the march of humanity to glory renew such wild, passionate joy as caught us on its wings when the old man made a kick at the hat full of stones and broke one of his toes!

We cannot reproduce these innocent and animating delights in life.

But we can go to the Brass Monkey and dream of them.

A man like myself, weighed down with years—and with nothing to live for except THE MIRROR—cannot pass a cellar-door without feeling the perennial impulse in him to stop and turn flip-flaps.

What am I to do? Society will not permit me to romp with the servant girls in the kitchen. I cannot leave the church service and go out and tie a tin-can to a dog's tail, and thus satisfy the immortal cravings of my soul. I turn round in my desolate propriety with all the desires and aspirations of immortal youth glowing in me, and ask myself if life is worth living? Where can I look for relief?

Then a soft, sweet voice seems to issue from the past. It has the dulcet tones of the accordeon that I used to play when I swung on the front gate. I listen to it, and, oh, joy! its words are fraught with a wild significance. They are:

"Go and see the Brass Monkey."

NYM CRINKLE.

ESTELLE CLAYTON.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisments received until Nov. 17.*

Saved by a Wig.

A wig has more uses than aiding an actor in changing from grave to gay, youth to age, blonde to brunette, or in supplying a plentiful lack of natural beauty to the genuine growth of the cranial region. Wigs have saved players from injury by fire and also from ridicule. What would be said if a grey-haired Hamlet should confront us? Fancy a bald-headed Romeo scaling the Capulettian back-fence! Imagine a Leah with yellow curls or a doublet Rosalind with a Psyche knot! Were it not for the perruquier's art we should have to accustom ourselves to these hirsute anomalies.

But the theatrical wig has developed yet another use. In a recent occurrence in a theatre at Ann Arbor, Mich., it figured as a protector of life. Rose Goodall, leading lady of the migratory People's Theatre company, while crossing the stage between the acts of the play, was struck on the top of the head by a heavy plank which fell from the fly-gallery. The wig she wore was heavily padded, but in spite of this the blow knocked her senseless. A physician was summoned, who brought her round so that she was able to appear the following night. He stated that the accident would have undoubtedly ended fatally had it not been for the wig.

The flyman to whose carelessness the incident was due got a wigging, and Miss Goodall avowed that she would never go on the stage again without wearing a thickly cushioned wig.

Actors' Fund Jottings.

Two thousand six hundred and twenty-six professionals visited the reading-room during the week ending Oct. 20. Mrs. Stuart, the mother of Julia Stuart, sent a large number of novels to be distributed among the sick under the Fund's care. Several members of Annie Pixley's company joined the Fund last week. Twelve of the many patients the Fund is at present caring for are located in the various hospitals of this city and Brooklyn. The Dramatic Bureau has presented a scene of bustling activity for several days past. It has organized The Bells of Haslemere company; the company for Augustin Daly's melodrama at Niblo's on Nov. 12; an opera company to support Jeannie Winston at the Lyceum Theatre, Baltimore; a company to play The Lottery of Life at Forepaugh's, Philadelphia; Frazer Coulter and Grace Thorne for Frederic Bryton. Besides, the Bureau has in hand negotiations for several large productions that will require the best dramatic talent.

The second part of Lester Wallack's reminiscences will appear in *Scribner's* for November.

At the Theatres.

FIFTH AVENUE THEATRE—A SAD COQUETTE.

Paul Mortimer	James Wallis
Lord Lawton	George W. Parkhurst
Sir Charles	Edgar Selden
Frederick West	W. M. Fairbanks
Tramp	L. M. Martell
Hansel	L. M. Martell
Miss Lenore Merritt	Estelle Clayton
Lady Lawton	Mrs. D. B. Van Deren
Mrs. Higgins	Ethel Graybrooke
Miss Selina Merritt	Alice Mansfield
Little Bobby	Florence Ethyl

A Sad Coquette succeeded The Quick or the Dead at the Fifth Avenue on last Thursday night. In this play Estelle Clayton has made an excellent dramatization of Rhoda Broughton's novel, "Good by, Sweetheart." Adelaide Neilson was so impressed with the touching pathos of this sad love-story that she tried to get a dramatization of Miss Broughton's novel, but failed. Afterward Clara Morris got John Brougham to dramatize the tale, but he utterly failed to make a good acting version. Miss Clayton's dramatization was produced at the benefit performance to Sara Jewett, at the Union Square Theatre, Dec. 15, 1887.

A large and discriminating audience were pleased with the presentation of the play at the Fifth Avenue. Miss Clayton received scene and curtain calls in every act. In the lighter shades of the gay flirt, with her merry yodel, she was irresistibly charming, and throughout she dressed the part with exquisite taste. Her lack of force in expressing the deeply dramatic passages was not so conspicuous as to detract from her agreeable characterization of the heroine.

Miss Clayton received capable support from James Wallis as Paul Mortimer. George W. Parkhurst was acceptable as Lord Lawton. Edgar Selden was satisfactory as Sir Charles. His use of the phrase, "Why, Lenore, you are looking splendidly," was probably a *lapsus linguæ*. W. M. Fairbanks as Frederic West, the young parson, was efficient. We have been led to believe that the young Anglican clergyman had only to throw the handkerchief to win an earl's daughter. In this play he is made the vehicle of the low comedy element, and endures with obsequious complaisance the antics of an *enfant terrible*. If this is a portrait, and not a caricature, then it is probably, in the language of the biologist, a differentiation of the individual from the species. Eccentric individuals cannot be held to represent a class, and as such the clergyman in this piece is beneath criticism. L. M. Martell was satisfactory in the dual role of the burglar and the Swiss courier. Ethel Greybrooke was effective as Mrs. Higgins, and Alice Mansfield was acceptable as the simpering, hysterical old maid, Selina Merritt. Mrs. D. B. Van Deren was good as Lady Lawton and Florence Ethyl was clever as Little Bobby.

Miss Clayton's engagement concludes on Saturday night. Next week Joseph Jefferson begins a season, opening in The Rivals.

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In that comparatively pale sketch of a well-bred, conventional young Frenchwoman—the Helène of Sandeau's pretty comedy, Mlle. de la Seiglière—Mme. Hading was very satisfactory, but a trifle colorless. Her love scene with Bernard was prettily done, but the one emotional opportunity of the piece, the proud surrender of her lover on learning her loss of fortune, was inadequately employed. She was seen as Marguerite Gauthier on Monday evening. The scenes of affection with Armand were well done—for Mme. Hading has a talent for stage love-making. In other features she was less happy. The hardened carelessness and gaiety, the suppressed bitterness, the melancholy cynicism of the *demi-mondaine* in the first act were but feebly sketched. The trying scene with Duval père in the second act, the agonizing grief of her farewell letter and parting with Armand were a trifle cold and artificial. In this crucial scene Mme. Hading has a trying comparison to sustain. Those who remember the heart-rending intensity which Bernhardt throws into this scene will be apt to find Mme. Hading's suffering rather suggestive of the grief of a little girl over a lost doll. Her crushed humiliation in the ball-room imbroglio was better done, and her death scene, though conventional, was duly pathetic.

M. Coquelin has suffered under the same drawback as Mme. Hading—his foreign audience—only more so. Wonderful as is his pantomime, it far more imperatively needs minute comprehension of the text. Compared to his art, hers is as an election banner to a portrait by Denver or a *genre* scene by Toulmouche. Anyone can enjoy, and to a certain extent appreciate, the broad vigor with which the heroine tears her hair over a lost lover or sends an impertinent suitor about his business. To duly follow the microscopic play of feature, the exquisite gradation of tone and gesture with which M. Coquelin paints his cabinet pictures of high comedy, calls for an auditor absolutely familiar with his words and, as nearly as may be, to the manner born.

The phrase high comedy suggests a notable feature in Gothamite criticism. In has been the fashion in some quarters to speak of Coquelin as specifically a low comedian, and THE MIRROR has even heard him unfavorably compared, in the matter of high comedy, with some of our own local lights, *e. g.* with the late Lester Wallack. In our appreciation it would be fairer to consider that he is, in and through all, a comedian, pure and simple, and not a hero of romantic drama or a walking gentleman. That he should be comparatively less satisfactory, as the dashing cavalier Don Cesar—less pathetic as the hungry waif Gringoire—than some supposable standard, makes nothing against his reputation, but merely shows it injudicious in him to venture out of the stricter limits of his repertoire. It is one of his strongest claims as an artist that in a strictly low comedy part he plays—to quote from Dr. Holmes—"as funny as he can;" that he turns himself loose, apparently with the most reckless dash and exuberance, the most unctuous bubbling fun and drollery, without ever losing that cool grasp over his own methods which he himself considers a prime requisite of art; without ever descending to buffoonery or caricature, or overstepping that cobweb line beyond which—to a sound taste—lies artistic disaster. It is a priceless gift for an actor to know with infallible discrimination the difference between good taste and bad, between legitimate fun and its converse, and to give every jot of the one without a trace of the other. M. Coquelin plays low comedy with the unction of the humorist blended with the taste of the gentleman.

Such comment finds excellent illustration in two plays of last week, The Surprises du Divorce and Mme. de la Seiglière. The Surprises, as Mr. Daly's English speaking audiences know, is a very farcical play. The situation of an honest and well-meaning citizen, beset with a friend who steadily makes love to his successive wives, while he himself occupies the unpleasant position of son-in-law to his former wife, and so is blest with an aggravated infliction of mother-in-law to the second power, is excruciatingly funny but wildly grotesque and improbable. M. Coquelin does full justice to the situation. He charges the character up to its full limit. His ghastly horror on the reappearance of his tormentor, the wild scream and spring of real or simulated frenzy with which he rushes at the hated object, are among the funniest things known to the stage. He keeps his audience in shrieks of laughter through a whole scene, yet all the while his exquisite sobriety, measure and taste give the farcical exaggeration a coherence and probability which saves it from buffoonery, and makes it comedy, not burlesque.

In sharp contrast with this role stands his part in La Seglière on Wednesday evening. Coquelin's comic valets of the old comedy are traditionally reputed his best work. Decidedly the best he has so far given us is, to our thinking, his Don Annibal, but his Destournelles is worthy to stand beside it, especially as bearing on the question of his capacity for the most refined work. Destournelles is eminently a high comedy part. The grave, polite, yet ambitious old school lawyer, decorously submissive to his aristocratic superiors, but keenly and sarcastically observant of their foibles, and spirited enough to resent their insolence with a tartness none the less sharp that it is blended with malicious humor and a generous readiness to forgive—all this requires for its due presentment the finest traits of imagination, the most delicate shades of minute and subtle suggestion. M. Coquelin has a knack of making his characters gentlemen, and even Destournelles' plot against the comfort of the Marquis and Mme. de Vaubert is commended to the audience not only by its aid to the fortunes of the hero, but by the wit and fairness of its execution. The innocent, non-committal blankness of his countenance, belied by the shrewd malice in the lines of the mouth and the twinkle of the eye as he waits for the Marquis' comment on his legal summons, is a triumph of high art in facial expression. If M. Coquelin's Destournelles be not high comedy, we should be glad to hear of a more genuine example.

Of the supporting cast Mme. Patry has come prominently to the front during the last week or so as an actress of no common merit. Her picture of the Baronne de Vaubert, the clear-headed, clever, selfish and wordly, yet not unkindly woman of quality, was excellent. It was, as the piece requires, a prominent role, and at least as well done as the Helène of the evening. As the bounding and unduly youthful mother-in-law of Les Surprises she was, with due allowance for farcical exaggeration, spirited and good.

M. Jean Coquelin has played one or two old men, especially the Marquis de la Seigliere, with no little pains and conscientious thoroughness. He is painfully handicapped, however, by his youth; spite of the dresser's best art and his own affected, squeaking treble, he is always palpably but a kindly little lad with a corked face.

Of M. Duquesne we have already spoken in praise. He is at his best in costume parts. In the low waistcoat and white cravat of the Salon lover he is always, though impressive and earnest, a trifle stagy and melodramatic. The others all do—each in his way—very good work; the Surprises, especially, was probably as well played as could be done in this city.

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Frederick Warde began a week's engagement at the People's on Monday, in Richard Third. Mr. Warde has arranged the last two scenes of Henry VI. as a very effective prologue to the play. In that he took the character of the Duke of Gloucester.

The tragedian's rendering of Richard differs considerably from some of the conventional views taken of the role, and, indeed, from the records of English history. He does not show him as possessed of the viperous, malicious spitefulness so frequently seen in deformed persons, a side of the character which the late Charles Kean used to present with great vividness, but he brings into great prominence and with decided histrionic skill the consummate hypocrisy and treachery of the murderous usurper.

Ida Vernon as Queen Margaret in the prologue, and Queen Elizabeth, was powerful, emotional and tragic. Adele Belgarde was very pleasing as Lady Anne Plantagenet, while Emma Maddern looked well and acted most efficiently as the Duchess of York. Henry Aveling gave a strong performance of the Earl of Richmond. Concerning the rest of the male cast it reluctantly must be said that they were tame and parrot-like, in which qualities they were, however, surpassed by the supernumeraries of the piece who stood about with their arms by their sides, a veritable lot of sticks. The scenery was indifferent. Next week, Theodora.

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H. R. Jacobs has infused new vitality into the Romany Rye, which was presented by a strong and evenly balanced company, before a packed house at the Thalia on Monday night. The play was superbly staged. The scene, Craigsnest by moonlight, and the shipwreck in the last act received the plaudits of the vast audience. James L. Edwards gave a fine interpretation of the Romany Rye. His work throughout the play was effective and evenly sustained. He received a curtain call at the close of the fourth act, and in response he led Mrs. W. G. Jones before the footlights. She appeared as Mother Shipton, and gave an incomparable portrayal of the harridan blackened with crime, but with one tender spot in her seared heart, her love for her lost son. Redfield Clarke as the gilt-edged villain looked handsome, wicked and aristocratic. John H. Bunny scored a hit as Boss Knivett. Charles T. Nichol made a good Joe Heckett, and his acting in the inebriate scene was forceful. William H. Leyden was very capable in the dual parts of Goliah Lee and Scragger. Kate Blancke as Gertie Heckett, and Helen Ottolengui as Lura Lee, though in opposite parts, were equally charming and capable. Next week, Edwin Arden in Barred Out.

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Tony Pastor was very much at home on Monday night, and so was the audience that crowded his rebuilt theatre, which is to all intents and purposes an entirely new house.

Mr. Pastor's opening was the most noteworthy theatrical event of the week, and such an assemblage as assisted at his opening must have given equal delight to the manager and his myriad friends. Clubmen, actors, critics, "swells," male and female, from Murray Hill, politicians, lawyers and other folk representative of social life in the metropolis packed the parquet, while the gallery did not lack numbers to prove Mr. Pastor's unrivalled popularity among the masses.

The improvements? Well, they have been heretofore described by THE MIRROR in detail, but we cannot omit this opportunity to speak of their beauty and general effect. From the brass-grated box-office, Treasurer Sanderson's supervisory perch, to the back-wall of the stage everything shows elegance and good taste. The decorations are bright and charmingly contrasted; the proscenium arch and boxes are rich and artistic; the seats are invitingly comfortable and substantial; the aisles are sufficiently roomy and the floors are richly carpeted. Everything in fittings, decorations and arrangement combines to speak the complete success of the designer to provide a cheerful, luxurious and attractive home for refined vaudeville entertainments. The stage is spacious, and it has been furnished with pretty and skillfully painted scenery. In this department of the establishment, as in front, nothing seems to have been left unprovided.

Mr. Pastor was greeted with vociferous applause, when he appeared with new songs, a new dress-suit and a new opera-hat to do honor to the occasion. There were loud calls for a speech, to which he responded modestly. He said that the public should thank Tammany Hall for the beautiful little theatre, adding that Tammany generally carried through what it undertook to a successful conclusion. But the audience evidently preferred to give undivided credit to their favorite Pastor. His songs—of which there were five—were patriotic, comic and topical, and all received hearty applause.

The company was the same that accompanied Mr. Pastor on his Autumn tour. It contains a number of clever English and American specialists, but several of the imported people are rather tame and their acts unsuitable to the local taste. Major Newell did some wonderful dancing on roller-skates; Bibb and Bobb, the Russian clowns, extracted music from all sorts of quaint instruments and were extremely droll into the bargain; Millie Hylton gave a descriptive song with a real touch of dramatic power, and looked very handsome in male evening dress; Rice and Barton convulsed the house with their unctuous fun, while several other performers gave variety to the bill. Next week there will be a complete change of programme.

Would it not be well to give people a chance to stretch their legs or chat by dividing the entertainment into two parts and dropping the curtain for a brief intermission? It is not customary in variety entertainments, but the innovation would undoubtedly meet with general satisfaction. The stretch—however good the show may be—is now too long for steady enjoyment.

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Dockstader's pretty home of minstrelsy, richly decorated with American flags, wore a holiday aspect on Monday night, the occasion being the reappearance of Mr. Dockstader after an absence of three weeks, caused by illness. He was accorded a warm welcome by an audience that packed the house to the doors.

The first division of the entertainment is termed the social session, and takes the place of the familiar first part. A. C. Moreland presided with appropriate dignity. Dan Collyer, Barry Maxwell, George Marion and Billy Sweatnam contributed the fun, and J. H. Davis, R. J. Jose, and John E. McWade, aided by W. S. Mullaly's orchestra, furnished music of a high order. "Pictures of Home" was rendered in a novel manner by John E. McWade. A stereopticon is called into play, and the various scenes of the ballad are depicted as the song progresses. The social session ends with an amusing skit called Musical Blizzard.

The second division was begun by Master Harri, the boy soprano, who sang a scena from Roberto Il Diavolo in fine style. Rosenfeld's patriotic song, "The Bugle Call of Gettysburg," was effectively sung by John H. Davis. Lew Dockstader followed in his new monologue, Topics of the Day, and provoked unlimited laughter. The political satire, On the Fence, closed a programme of rare excellence.

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Gwynne's Oath, with May Wilkes as the stellar attraction, drew a large and friendly audience at the Windsor on Monday evening Several changes have been made in the cast since this play was last seen in New York, and many minor improvements made which serve to strengthen the piece generally. Miss Wilkes did creditable work, and in the third act was particularly strong. At this point she received a number of calls. Little Gertie Boswell as Pepe Latour deserves special mention; so much natural talent is seldom found among the children of the stage. Isabella Irving looked charming as Bessie Smith, and acted with vim. Harold Courtney looked handsome as the lover Richard Welbeck, while Messrs. Tarleton, Evans, Willard and Bebus made up a very efficient cast. Estelle Clayton in A Sad Coquette will be next week's attraction.

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The Lights o' London is in its second and last week at the Third Avenue, where it is playing to the capacity of the house. Next week, Hardie and Von Leer.

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The verdict of the press and the apathy of Broadway audiences did not seem to have carried much weight with the people who comfortably filled the Grand Opera House on Monday night to see Louis Aldrich in the Kaffir Diamond. His reception must have inspired him with pluck and energy, the result of which called forth unlimited applause for his powerful and vehement portrayal of "Shoulders," the man of the Swamp. Dora Goldthwaite also came in for a good share of approval, as did Frazer Coulter as the Colonel, and Harry Booker as the domesticated Zulu. The rest of the company proved acceptable to the audience. It would not be at all surprising, judging from Monday night's reception of this piece, if it were destined to enjoy prosperity in the popular theatres. Next week, Frank Mayo in The Royal Guard, Nordeck and Davy Crockett.

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Mr. Harrigan's dual personation in Waddy Googan has added largely to his popularity with frequenters of the Park Theatre. As Waddy, the nimble-tongued hackman, he is seen in a familiar and always favorite type of American-Irishman. The character of Italian Joe affords a strongly dramatic contrast which the actor is not slow to intensify to the utmost. Mrs. Yeamans also furnishes abundant enjoyment to those who witness the performance.

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The Old Homestead does not cloy the public palate, for its charming idyllic pictures are witnessed by steadily crowded houses at the Academy, where it bids fair to remain a fixture until Spring.

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Cora Tanner's engagement at the Fourteenth Street Theatre will conclude on Saturday night. She has strenthened her personal hold greatly by her present stay in the metropolis, achieving distinct note as a clever and charming comedienne. There have been differences of opinion respecting the merits of the medium utilized, but whatever may be the critical judgment respecting Mr. Buchanan's Fascination the actress herself has compelled warm praise by her excellent work. On Tuesday night the fiftieth performance of the play was witnessed by a large house. In honor of the event the theatre was brightly decorated and illuminated. Next week one of Mr. Hoyt's classics, A Hole in the Ground, will make another bid for favor at this house.

* * *

Mr. Barnes of New York did a good business last week at the Broadway, but it still seems to be a matter of some doubt whether it can safely be called a pronounced popular success or not. Those that have seen the piece since the first night find the performance vastly improved. It goes more briskly and the more striking points and dramatic situations are duly emphasized and brought out in strong relief. Admiration of the beautiful setting given Mr. Gunter's dramatization is freely expressed on all sides.

* * *

Philip Herne goes on at the Standard to business which gratifies and satisfies the management. The piece is excellently played and the audiences are not chary in applauding the work of Miss Russell and Messrs. Paulding and Wheelock. Philip Herne will be continued until the date for the first appearance here of the London Gaiety company—Nov. 13.

* * *

A Legal Wreck has yet several weeks to run at the Madison Square. Mr. Drew's popularity in the central character is undiminished, while Miss Vane and Mr. Fawcette's work meets with approbation.

* * *

The Stowaway has caught the crowd, Niblo's has done a large business with this piece, which presents more realism to the square inch than any of its late melodramatic competitors. The skillful work of the two cracksmen who burgle a safe in the most approved manner is nightly watched with attentive eyes by the gallery boy, who may perhaps turn the knowledge thus agreeably acquired to account some fine day. Inspector Byrnes is reported to view these object lessons with alarm. However that may be, The Stowaway has "caught on," and it could be played a good deal longer with profit. But on Monday next The Paymaster and the tank are coming to take its place.

* * *

A Brass Monkey is turning people away right along at the Bijou—not because people have had about enough of Mr. Hoyt's silly nonsense as might naturally be supposed, but because they cannot find room inside.

* * *

Lord Chumley's popularity holds strong at the Lyceum The theatre is filled every night.

The Musical Mirror.

CASINO—THE YEOMEN OF THE GUARD.

Sir Richard Cholmondeley	George Broderick
Colonel Fairfax	Henry Hallam
Sergeant Meryll	George Olmi
Leonard Meryll	Charles Renwick
Jack Point	J. H. Ryley
Wilfred Shadbolt	Fred Solomon
The Headsman	H. Adams
Elsie Maynard	Bertha Ricci
Phoebe Meryll	Sylvia Gerrish
Dame Carruthers	Isabelle Urquhart
Kate	Marie Glover

The classic myth of Pegasus and Bellerophon finds continual application in modern times, and seems as true to-day as ever. Every man, one might think, has some form of hobby which gives him a temporary advantage while in the saddle, and from which he does ill to dismount. The late lamented Napoleon III. was an imposing figure, on horseback; but, on foot, a duck-legged, awkward little person enough.

So long as Messrs. Gilbert and Sullivan caracoled before their audience on their familiar Dada of solemn absurdity, they were strong; their work was quaint, striking and original, generally pleasing and always unique. When, turning Pegasus out to pasture, they essay to walk quietly along the broad highway of average composers, the glamor fades and virtue seems to have gone out of them. Certain gleams and whiffs, so to speak, of their old qualities are still perceptible, but the *afflatus* is gone. It seems hard to conceive that the pen which wrote the quaint humor of the "Policeman's Life," or scored the dainty melody of "Pretty Maiden, Tell Me True," or the rich harmony of "Captain Shaw," should produce such comparatively commonplace work as The Yeomen of the Guard, which was seen for the first time in this country at the Casino on Wednesday night of last week.

In deference possibly to a very frequently expressed wish that he would try his hand at something like true opera comique Mr. Gilbert has dropped his method of satirical exaggeration and inversion and given us a simple but serious little plot, in which the action, though romantic, is not unnatural; the characters say what they mean, in some straightout fashion, and it is possible to take something like genuine human interest in them and their fortunes.

The story is of pellucid symplicity. Fairfax, a young and gallant soldier, is confined in the Tower under sentence of death, all through the machinations of a wicked relative who covets his inheritance. The latter part of the plot would be foiled unless Fairfax dies unmarried, and the spirited youth, though *in extremis*, counters on his enemy by wedding a pretty glee-maiden who has strayed on the Tower green, and who has been first duly coaxed, hired and blindfolded for the purpose. As the young Colonel has won the affection of all about him, the Captain of the Guard, his pretty daughter, and his son all conspire to save him by disguising him in a yeoman's uniform and enrolling him in the ranks, suborning an assistant turnkey to swear that the prisoner has been shot and drowned in an attempt to escape. Safe, or comparatively so, in his Beefeater garb, Fairfax is oppressed with the sense of being inconveniently married, but does the most sensible thing in the premises and courts and wins the love—still in his role as yeoman—of his own wife, who believes herself Fairfax's widow. The arrival of a delayed reprieve, or pardon, cuts the knot. Pretty Elsie is delighted to find her duty and inclination in accord. The Captain's daughter, who has indulged in a little sentiment for Fairfax, is fain to pair off with the unpleasant turnkey, Shadbolt, and the rugged old Captain, with a sigh, yields to the mature charms of the Tower housekeeper.

The main story is fairly well unfolded. The side plots are trivial and irrelevant. The dialogue is simple and direct enough, but not bright or interesting, and the humor, mainly

represented by Shadbolt and by Elsie's strolling comrade, the Jester, never rises above the most tepid degree. The latter, in especial, is a most palpable bit of Shakespearean imitation, a sort of Touchstone and-water of the thinnest possible flavor.

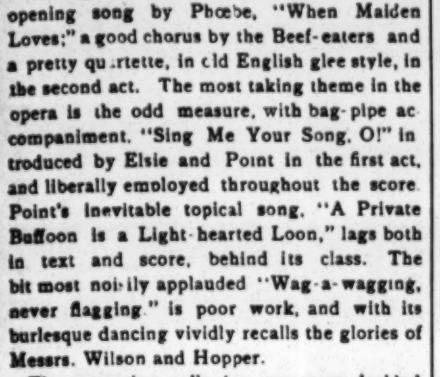
Mr. Sullivan, in his score, seems to have felt the benumbing influence of his book. Like his partner, he illustrates the anecdote of the noble lord who, finding his patent-leather hunting boots split when he dismounted, was snubbed by his cobbler with the lofty remark that "them boots wasn't made to walk in!" Somehow or other Mr. Sullivan moves less easily on foot; he is Sullivan still—but de Sullivanized. The score is careful, neat, well orchestrated, always well harmonized and sometimes very pleasing. But its specific differentiating quality has faded. The harmonies lack breadth and richness; the melodies have lost their old-time bright and dainty quaintness.

Among the most pleasing *morceaux* are an opening song by Phœbe, "When Maiden Loves;" a good chorus by the Beef-eaters and a pretty quartette, in old English glee style, in the second act. The most taking theme in the opera is the odd measure, with bag-pipe accompaniment, "Sing Me Your Song, O!" introduced by Elsie and Point in the first act, and liberally employed throughout the score. Point's inevitable topical song, "A Private Buffoon is a Light-hearted Loon," lags both in text and score, behind its class. The bit most noisily applauded "Wag-a-wagging, never flagging," is poor work, and with its burlesque dancing vividly recalls the glories of Messrs. Wilson and Hopper.

The execution calls for no very decided praise or blame. It is throughout mediocre. Nobody sings very well and hardly any one respectably. Bertha Ricci has a clear and fresh, but rather metallic voice, and phrases very ill. Henry Hallam as the heroic Fairfax has a most unheroic, nasal, high tenor, but, on the whole acquits himself respectably. Fred Solomon, as the sardonic Shadbolt, is permitted to make a little sepulchral fun here and there, and J. H. Ryley seems oddly subdued and ill at ease in the cap and bells of the jester.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec 1. Price, 25 cents. Advertisements received until Nov. 17.*

The Giddy Gusher.



It seems to me there's nothing a person does in this world with such ease and celerity as going to the dogs. I have so many times in my life seen people prosperous, happy and respected one day, and in the depths of poverty the next, plunged in sadness and "none so poor to do them reverence."

* * *

I have a pitiful instance under my eyes just now. Little more than a year ago one of the finest teams that took the road afternoons was driven by an exceptionally handsome man and a very good looking woman. They lived in an expensive home in luxurious fashion. There was very little Monsieur et Madame didn't have. Seal wraps, India shawls, diamonds, horses, equipages, splendid silver, gorgeous books, pictures, statuary and bronzes.

Then came a crash one cool Autumn afternoon, and when the snow fell it found the husband penniless in a Western State, and the wife reduced to actual hunger here in New York. She took another name, a lodging in an East side boarding house, and essayed to get her living, and such a dandy time as she has had at it is worth the telling.

* * *

Her horses had been boarding—eating their heads off—at an up-town stable, all the while her first installments of misery had been arriving. As she got on her feet her first thought was to sell them. They had cost $3,500. She sent them to a sales-stable, and in a few days got a cheque for $290, with an accounting for the serious expenses of advertising, handling, and percentage on sale. As she owed $300 for the stable bill this operation cost her $10.

Of course, having no horses, she wanted to be rid of carriages, harness, robes, blankets and the like. Therefore she made another deal with another establishment and got rid of property that cost her over $3,000 for about $200.

* * *

In this fashion splendid household furniture, articles of rarity and value have been frittered away. She has now some statuary stored, diamonds in pawn, trunks held for debt, and, poor woman, is in a desperate strait from which the Lord knows who will helo her.

During a long sojourn in Italy she picked up specimens of handsome stones, had the whole bedded for a table, and polished down till it is a mosaic of wondrous beauty. A carved Nubian slave in *lignum vitæ* kneels beneath to uphold the top. They say Stokes of the Hoffman House has one like it. It's a pity he doesn't want another, for it's worth about five times what she will gladly take for it.

* * *

But it's not to advertise the bargains to be obtained through this woman's misfortunes but to speak of the beastly way prosperous women behave to their poverty-stricken sisters.

Mrs. L., from a life of luxury, found herself at one step looking in hungrily at restaurant windows from which she had gazed, well-fed and comfortable, not a month before. She had had the good sense, when she found that her fortune had dwindled down to a solitary ten-dollar note, to go and invest that ten dollars in a roof. She paid in advance four weeks' rent for a tiny chamber far up in a poor but decent house.

Then began the struggle for work. She got necktles to make and, by working early and late, she contrived to earn twenty five and thirty cents a day. Then some firm gave her what are called "four-in hand lunch napkins" to make at seventy-five cents a dozen. She was furnished the linen for each dozen. She had to pull threads and cut the linen into twelve squares; then pull several threads two inches from the edge round all four sides of the napkin, cut away, a V-shaped piece from the sides of each napkin, hemstitch all the drawn threads, and ravel away the edge till it met the hemstitch, thus making a fringe, and then buttonhole stitch the V-shaped opening neatly. The napkins had next to be dampened, ironed, folded into squares and a ribbon tied across where the V-shaped place occurred.

Seventy-five cents a dozen for these elaborate concerns! She took one day to pull threads and buttonhole stitch 'em; she took another to hemstitch and ravel 'em, and part of a third to laundry, tie and tote 'em back. On this munificent return she labored on till the confinement made her ill.

* * *

Then, under the impression that she would at least be properly fed, she undertook to get situations by the day to sew. The weather was cold. She had a fine camel's hair shawl that she had offereed for sale time and again. The amount she could get for it wouldn't have bought the commonest kind of Winter cloak, so she concluded to wear it. A pair of little pearl earrings, valued as belonging to her dead mother, and utterly valueless to sell, she wore for safety in her ears.

* * *

The poor woman's manners should, to any intelligent person, be proof of her superiority. She is a quiet, self-possessed lady, with a face evincing her breeding and her suffering. But wherever she went, the first thing the kind, prosperous sister said:

"You can't want work with a shawl on like that."

Then Mrs. L. would explain. Camel's hair-shawls were not fashionable. She couldn't sell her shawl for any amount. She could only sacrifice it for a silly sum that would hardly buy as warm a garment of the poorest kind.

One lady (?) said: "I'll be doing you a favor to take it—for you won't get work as long as you wear it. I'll give you $15 for it."

As it cost some hundreds years ago, Mrs. L. refused this noble offer, and, of course, was refused Madame's work.

"Be them real pearls you got on?" asked another dame of fortune.

And the unfortunate place-seeker told the story of the little pearls, and was distracted at hearing old Mrs. Dives say, "She didn't want no seamstress 'round with pearls into her ears."

* * *

So Mrs. L. borrowed a plain shawl, and put away the dreadful pearls, and went to work in a rich woman's family—a woman at the head of Dorcas societies; a woman committee member of some institution for benefitting her sex; a woman whose pew is way up front in a fashionable church. She drove the delicate seamstress like a slave overseer. She sent her up a pitiful share of food, dumped on one plate, meat, potato, and a bit of baker's pie roosting on top in such a way that the pie flavored the potato and the meat dominated the pie. Poor Mrs. L. suffered this for many weeks, till she saw something in a paper that reminded her of a former acquaintance, and her story reached me.

* * *

Oh, my dear women, when you meet a case like this, why can't you think that all this misery might be your fate in a week or a month? Put yourself into her thin, worn shoes; feel your own stomach collapse for want of proper food; feel your own back ache over continuous hours of unused labor; feel in your own soul the burden of poverty and the forlornness of wanting work. And speak and act to your suffering sister with this spell on you, if you can.

* * *

When I was in Paris some time ago I found a toilette article of really great use, so clever and desirable that many lady friends have copied and made it for themselves. I've got an idea that Mrs. L. may give ladies an opportunity to do a bit of good to her and oblige themselves. I'm going to give her the addresses of all my personal chums, and if any lady reader of this desires to help me and obtain some useful things at a reasonable price, will she send me her address and I will send to her the lady whose sad story I've tried to tell you.

* * *

Perhaps I shouldn't venture to advise so well informed an organization as the Actors' Fund about their affairs, but a letter I received the other day reopens a question I have asked several times in these columns.

"Why won't the Actors' Fund take some steps, provide some place, in which to educate the children of dead or indigent actors?"

Good gracious! How I will work for that enterprise! I'll go out on the streets like a highwayman and tackle the healthy pocket-books of the community. I'll take a theatre of a Sunday night and preach such a sermon on the subject as shall boost the business to the second story. I'll promise lots, and perform more.

* * *

Here comes this letter, and I publish it. I think Mr. Gillette ought to be very proud of his work. I know I feel like a peacock over the little I had to with it.

It's a very small thing to write of misfortunes and ask for aid:

NEW YORK, Oct. 16, 1888.

My Dear Giddy Gusher—

It is now some two years since you interested yourself in writing a letter to Madame Modjeska, relative to the children left by Thomas or Frank Clements, who met such a sad death at Newark, N. J. My sister Fanny, who was supporting Mrs. Bowes at that time, met the daughter, who related the circumstances and how hard a struggle it was for her to look after the two boys. A call was made through THE MIRROR for help, and no one seemed to respond. I called upon Madame Modjeska one Sunday and your letter was read to me. I at once offered to educate the youngest boy Tommy, and on Jan. 3, 1887, I placed him in Rockland College, at Nyack, N. Y., where he has proved to be one of the cleverest, if not the most clever, pupils out of one hundred and fifty. I send for him every three months, and take a half-day's vacation in clothing him, and you cannot imagine how grateful he seems.

I do not write this in a boastful way, but to show you how a letter of yours was the means of changing the life of one boy. Tommy can thank you as well as myself. Could there be such a thing as a fund established for the maintenance of orphans of actors and actresses, what a world of good might be accomplished.

Yours most respectfully, GEORGE H. GILLETTE.

The education of little children is one of the noblest objects to work for in this world. It ought to be a duty close to the heart of every man and woman.

* * *

I don't know Mr. Gillette, but I'll be right every time when I say that no act of his life affords him more satisfaction. His business affairs may pan out successfully; his love affairs flourish; his collars may set well; his meals agree with him; but the snuggest bit of comfort that will visit his manly breast as he reviews the good things he's done and the good things he's got, will be brought by the image of that little fellow growing up at his behest out in the Rockland College.

A lovely, generous spirit had forsaken a man's handsome body last week, when friends looked upon Wright Sanford's fine face and received no answering smile.

I had a servant about a dozen years ago who came in delighted one day to tell me the good luck that had befallen Mrs. Gaffney, her "first cousin."

Mrs. Gaffney was a "widdy" here in New York seeking her fortune. She had left a five-year-old child in Ireland with a relation, and my girl had frequent visits from the "widdy" whose talk was all of the "little by behint."

Mrs. Gaffney was chambermaid at a hotel when dire news reached her—the relation with whom the little "by" was left—died, and the gossoon was just tossing from one neighbor to another till the "widdy" should be heard from. In her distress she told her sorrow to a boarder, and a gentleman calling on that boarder heard of Mrs Gaffney's trouble, and said he'd see if "something couldn't be done for her."

* * *

I don't suppose the "widdy" felt greatly encouraged, for she cried of an evening in my kitchen with her first cousin pretty regularly for a month, until one eventful day when my girl came in with great news.

"Unbeknownst to anybody"—unexpected by everybody—a small boy arrived at Castle Garden, and Mrs. Gaffney was notified a package awaited her there. She flew down, thinking to get news from some immigrant neighbor, and found little Pat, well and hearty, mad that he wasn't old enough to run for alderman that Fall.

How did he get there?—the gentleman that was going to "see if something could be done" had sent and brought him out.

* * *

"What's the man's name?" I asked with delightful enthusiasm—it was such a new thing for him to do, and had given him some trouble as well as expense.

Why, it was Wright Sanford, and when I met him and told him what a dear man he was, he said in his quiet way that "it had been the pleasantest event of the season to see that little fellow meet his mother," and he'd got down to Castle Garden one morning at eight o'clock to see him do it.

* * *

If there's any introduction needed when Wright Sanford faces the ticket office up stairs, if he mentions the name of little Paddy Gaffney he'll have an aisle seat just as he always had on earth at all the good shows. God rest his noble soul!

* * *

I'm not going to let up on the educational end of the rope. The good report of Tommy Clements is an incentive to action, and I hope the publication of the benefactor's letter will raise up some powerful voice to howl for an "Actors' Fund School" with

THE GIDDY GUSHER.

P. Harris, of the Academy of Music, Baltimore, has, at considerable expense, built fifty large bill-board stands of his own, 240 three sheets, and secured a large number of special windows for lithographs. He proposes in the future to do all his own posting.

Gossip of the Town.

The Christmas Number of THE MIRROR *will be published on Saturday Dec 1 Price, 25 cents. Advertisements received until Nov. 17.*

Rehearsals of Among the Pines began last Thursday at Clarendon Hall.

Henry Duzensl, the tenor, goes with the new American Opera company.

Max Hirsch has been appointed treasurer of the Metropolitan Opera House.

Frank Lincoln, the humorist, is going to make a tour of Australia shortly.

Klaw and Erlanger are booking the open time for the Park Theatre, Boston.

Mrs. Blanche Stone-Barton and Emil Steger have been engaged to travel with Gilmore's Band.

This week the Lyceum Theatre orchestra is playing the "Lord Chumley Waltz," composed by Conductor Puerner.

Max Alvary and Helen von Doenhoff were among the artists who opened the Star Course concerts in Boston last Monday.

The manager of the new American Opera company, at Room 9, Steinway Hall, this city, receives applications from managers having dates open between Nov. 19 and Dec. 15.

Manager George A. Dickson has open holiday dates—Thanksgiving, Christmas and New Year's—at his houses in Dayton, O.; Evansville, Lafayette and Vincennes, Ind., and Danville, Ill.

Mrs. Henry Vandenhoff was playing in St. Louis at the time of her husband's sudden and unexpected death, and it was impossible for either herself or her daughter to attend the funeral in Newark, N. J.

A. M. Palmer's Madison Square Theatre company is doing the best business of any that he has ever sent out, and probably the best business of any company that ever traveled on the circuit which it has covered.

Palmoni's Star Stock company, headed by Criptie Palmoni and Della Shirley, will open its season at Mystic, Conn., Nov. 14, in A. Z. Chipman's comedy-drama, Vida, which will have its initial production on that occasion.

Booth and Barrett will appear in the benefit performance for the Actors' Fund to be held at the Grand Opera House on Thursday afternoon, Nov. 15. The bill will also include all the strongest attractions in town that week.

Manager A. H. Varley, of the Held by the Enemy company, states that he is about to enter suits against several companies now using the horse galloping act, in which the clatter of hoofs on a stone pavement is imitated.

Minnie Dupree will play Susan in Held by the Enemy at Palmer's. William Gillette will appear as the correspondent. Matt Snyder has also been secured, and the prospects are that the piece will be better cast than ever before.

Signor Campanini sailed on Saturday for this city. His concert company includes Signor Del Puente, Signor Bologna, Signor Carbone, Signora De Vere, Marie Groebl and Signor Dell Aglio. The season will open at Steinway Hall on Nov. 16.

A benefit for the fund for boycotted women of the Workingwoman's Society will be given at the Windsor Theatre next Sunday night. Isabelle Evesson, J. H. Gilmour, Alfred Klein, James Whitcomb Riley, Lew Dockstader and others will participate.

Roland Reed will begin a two weeks engagement in The Woman Hater at the Fourteenth Street Theatre on Nov. 26. The attractions to follow are Le Voyage en Suisse, A Tin Soldier, Annie Pixley, Maggie Mitchell, Hanlon's Fantasma, W. J. Scanlan and J. K. Emmet.

Managers Miles and Rainforth, of the Grand Opera House, Cincinnati, informs us that "unscrupulous and interested parties" have circulated the report that they have sold their lease and are going to retire. They pronounce the statement a base fabrication. They hold a long lease and will continue to direct the theatre.

There are seventy-five people in the Gaiety Burlesque company, which opens at the Standard on Nov. 13. The company will arrive on the 8th prox., bringing the scenery and costumes for their burlesques. Fred. Leslie, the leader of the party, is well-known and well liked here. He will be heartily welcomed back.

On Nov. 5 Bronson Howard's new comedy will be produced at the Boston Museum. The piece was read to the company last week, and Viola Allen was selected to play the leading part. The production will demand a more lavish expenditure and the building of heavier scenery than most of Mr. Howard's plays call for.

Dore Davidson and Ramie Austen are making quite a sensation in their version of Dr. Jekyll and Mr. Hyde, playing to crowded houses en route and giving general satisfaction. Miss Austen is said to be decidedly popular with her audiences. She is handsome and talented. Mr. Davidson has won an enviable position as a character actor.

George O. Seilhamer will issue a folio edition of his "History of the American Theatre Before the Revolution." It will be divided into twelve monthly parts, beginning next month. Each part will be embellished with two etchings by G. Ferris. The edition is limited to 100 copies. It is published by the Globe Printing House, of Philadelphia.

A Grass Widow has been re-written, a new character introduced, and new music, company and printing. It will open week of Nov. 5 in New Jersey. The company includes: Charles T. Parsloe, Edward Warren, J. E. Sulle, Dan Williams, Austin Palmer, Kate Wilson, Ray Douglas, Annie Williams and Genevieve Howard. Charles A. Parsloe is the treasurer. The company will be under A. G. Thomas' management.

Sometimes our out of town contemporaries get metropolitan theatrical matters a trifle mixed. The St. Paul *Pioneer Press* says that Joseph Wheelock has taken Joseph Haworth's place in the cast of Philip Herne, and the Grand Rapids *Telegram Herald* states that "Fanny Davenport is having an immense run in New York. Her receipts for eight weeks were over $50,000."

Mlle. Zelie De Lussan attended Dockstader's Minstrels the other night, and on Monday Mr. Dockstader received a letter in which Miss De Lussan spoke in glowing terms of the singing of the boy soprano Master Harri. In the course of the letter she said: "I have never heard any voice more beautiful and clear. I do not think there is a boy soprano to compare with him in the world." Clara Louise Kellogg was another visitor recently, while Mme. Nading has seen the show twice.

Preparations for the production of Among the Pines are going forward. The saw-mill to be introduced in the play will be a practical one, and a log will be sawn in twain before the audience. Among the late engagements for the piece are Bruno Kennicott, who will act as manager, and John W. Bankson, who has been engaged as stage manager. Homer F. Emens, of the Fourteenth Street Theatre, is painting the scenery, and Benson Sherwood is building it.

James E. Nugent has engaged a strong cast for The Fugitive, Tom Craven's melodrama, which will be produced in Boston on Nov. 12, and will be seen later in the season at the Star Theatre in this city. The company is composed of the following people: Ralph Delmore, James Wallis, John V. Dailey, William Cullington, James F. Hogen, the original Hawkshaw in this country, George Smith, Lewis Johnson, Lisle Leigh, Charlotte Wayland, Eliza Long and May Nugent.

Manager Al. Hayman, of the New Baldwin Theatre, San Francisco, has surpassed all previous managerial enterprise in that city by securing the leading attractions of this country and Europe for his theatres. Among the coming attractions at the Baldwin are Sothern as Lord Chumley, the Emma Abbott Opera company, Rosina Vokes Comedy company, Mr. and Mrs. Kendal, Booth and Barrett, Coquelin and Jane Heding, Modjeska, J. K. Emmet, Gillette's Big Shoe, etc. The new California Theatre at San Francisco, now in course of erection, of which Mr. Hayman is also proprietor, will be opened about May 13 1889, with Booth and Barrett. Applications for open time at both of these houses will be received by Mr. Hayman, at his office in this city, 1267 Broadway.

THE JOURNALISTS' CLUB, Monument Square, Baltimore, Md., Oct. 16, 1888.

P. Harris, Esq., Proprietor Harris' Academy of Music.

DEAR SIR—We enclose statement of receipts on night of Journalists' Club benefit as the house was in our charge and all cash turned over to us. The actual amount in the house was Twelve Hundred and Eighty-six Dollars and Forty cents ($1,286 40). This does not include tickets sold by us and not yet collected which would bring the total to about Fifteen Hundred Dollars ($1,500).

JOHN S. SHRIVER, President.
JOHN S. STILLMAN, Treasurer.

THE JOURNALISTS' CLUB, Monument Square, Baltimore, Md., Oct. 16, 1888.

Mr. P. Harris, Proprietor Harris' Academy of Music.

DEAR SIR—In behalf of the Journalists' Club allow me to thank you for your most generous treatment of the Club in regard to the benefit last night. Through you the beautiful Academy of Music was tendered us free of expense and a performance given, by which we netted a larger sum for our treasury than at any of our previous benefits. By your personal efforts and those of your managers you did much to make the great success of last evening. In behalf of the Club we thank you.

Most truly yours, JOHN S. SHRIVER, President.
JOHN S. STILLMAN, Treasurer.
—Com. A. B. HOWARD JR., Secretary.

New York Mirror Annual

AND

Directory of the American Theatrical Profession, for 1888.

[*SECOND EDITION.*]

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In UNDER THE GASLIGHT.

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Laura Booth is a good leading lady.—*Cleveland Plaindealer.*
Laura Booth is a pretty and intelligent actress.—*Philadelphia Press.*
Walter B. Woodall played his part with finished art and much humor.—*Hartford Times.*
Walter B. Woodall acts with earnestness and success.—*Boston Globe.*

Frederick W. Bert.

MANAGER

Herne's Hearts of Oak.

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PROVINCIAL.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec 1. Price, 25 cents. Advertisements received until Nov. 17.*

BOSTON.

After a splendid run of six weeks at the Boston Theatre The Crystal Slipper was taken from the stage last Saturday night, and this week Maude Banks is playing a round of standard characters, supported by an excellent co. She opened on last Monday evening in Ingomar, with E. J. Buckley in the title role, to an excellent house. Miss Banks has improved wonderfully since her last appearance here, nearly a year ago, and her friends have substantial reasons for believing in her future success. Her soul is in her profession. She works hard and she does not disdain criticism. With her the drama is an inherited taste. It may not be generally known that her father, Gen. N. P. Banks, came very near adopting the stage in his youth. Had he done so there is no doubt whatever as to his success. He had a splendid presence and was a magnificent elocutionist. But the fates held something else in store for him. He relinquished the stage for politics, was noted as one of the most effective speakers in the country, was sent to Congress, became Speaker of the national House of Representatives, was afterward elected Governor of Massachusetts, and was made Major-General during the war of the rebellion. There are a thousand young men to day in the country who have, metaphorically speaking, one foot on the stage. Let them read this, pause, and take it off again. There is just as strong a chance for a seat in Congress as there is for success on the boards, and in most cases it is easier attained. It takes as good a variety of brains to make an actor as it does a Congressman.

It is a matter of general regret that the Lyceum co. goes so soon. The Wife won the favor of the playgoing public wonderfully, and night after night the Hollis Street is filled to the gallery.

There is no change at the Museum. "Standing room only" is the order of the day, or rather night, week after week. Tuesday evening marked the fiftieth performance of Little Lord Fauntleroy. There was a break in the cast last week, occasioned by the death of the wife of George Wilson, who played Hobbs, the grocer. The part was taken at short notice by James Nolan, who acquitted himself very creditably.

Nadjy is the bill this week at the Globe, and its drawing qualities seem fully equal to those of Erminie. It runs for this week only. Mrs. James Brown Potter next week in 'Twixt Axe and Crown.

A Hole in the Ground is in its second and last week at the Park. It will be followed next Monday by Clara Morris' co. for a two week's season.

The Folly and Burlesque co. opened for one week at the Howard Athenæum on last Monday night in Monte Cristo, Jr.

The Gaiety Opera co. is giving Billee Taylor this week at the Bijou.

At the Grand Opera House Col. Sinn's Brooklyn Park Theatre co. is playing in Robert Buchanan's comedy-drama, Alone in London. Next week's attraction at this house will be The Wages of Sin.

Items: Everything points to a tremendous house at the Hollis Street next Monday night, on the occasion of the opening performance of the Coquelin Hading co. The advance sale of seats for the seven performances began on last Monday evening at $14 00 for the season. The sale for single performances begins to-day (Thursday).—Last week's receipts of The Wife at the Hollis Street were very nearly $10 000, the most profitable week of the co. since the opening of the season.—Cora Tanner comes to the Park with her new play, Fascination, Nov. 12.—A Hole in the Ground goes to the Fourteenth Street Theatre next Monday.—Grace Thorne Coulter, on account of the serious illness of her mother, was obliged to cancel her engagement as leading lady in the Robert Mantell co., and is now at her home in this city. —Joseph Jefferson comes to the Park in December for two weeks. He will appear in The Rivals, with John Gilbert in the cast.—Zelie de Lussan leaves the Boston Ideals after the season to fill a London engagement.—Next Monday Bolossy Kiralfy's spectacular play, Mathias Sandorf, comes to the Boston.—Joseph Haworth has been specially engaged to play Paul Kauvar during its production next month at the Grand Opera House.

PHILADELPHIA.

Although the list of attractions last week was not remarkably strong, the average attendance was very good.

Probably the most interest centred in the production of James A. Herne's new play, Drifting Apart, at the Arch Street Theatre. Mr. Herne and his wife are favorites in this city, and there was a time when the old Hearts of Oak was considered the type of emotional plays, and was spoken of with reverential tenderness. This new play, having been fashioned in a somewhat similar mould, was accorded a most gracious reception. Upon the opening night there was standing room only, and the enjoyment and approval of the audience was made apparent during the entire performance. The business continued good during the week, and it can be truly claimed that the play made a decided hit. It was well acted, and Mrs. Herne especially is entitled to the highest praise; and yet she simply invested the role of Mary Miller with the charms of her own personality, and out the depths of her own love, gentleness, tenderness and fine nature came the artistic and charming performance. She played both to the understanding and to the heart. Mr. Herne was as usual a big-hearted boy, grown to man's estate, across whose soul and whose face came brightest sunshine and heaviest gloom, and we laughed at the sign of his twinkling eye or sighed and pitied as we saw his quivering lips. I might readily find flaws in the play, but to what end. It is pretty, it is enjoyable, it teaches a moral lesson, and the people like it, and so do I, in spite of its flaws. Possibly I can express no kindlier wish than that it may obtain its deserts. This week, *Frank Daniels in Little Puck*; Annie Pixley next.

At the Walnut Street Theatre Bolossy Kiralfy's new spectacle, *Mathias Sandorf*, played to excellent business. Upon the opening night the house was literally packed, and before the curtain was raised the sale of tickets had to be stopped. It is difficult briefly to pronounce a just verdict concerning the production, there is so much to praise and so much to condemn. The dramatization of the story is absolutely bad, the cast is absolutely good. The ballet, America, was unsatisfactory and its costumes unbecoming; the final ballet, The Fete of the Storks, was just the reverse in both respects. The specialties were good, but the Automaton Dance not only lacked originality, but was a very poor copy. The entire production reversed the natural order of things by making the dramatic portion entirely subservient to the spectacular. Still, the scenic display was really fine, and instead of seeking to pronounce a verdict upon such conflicting testimony of the senses, it may be as well to accept the favorable verdict pronounced by the public and expressed by its patronage. The same attraction this week. The *Dark Secret* next.

The Lady or the Tiger, rendered by the McCaull Opera co., continues to draw well at the Chestnut Street Opera House. It will be withdrawn at the end of this week to make room for Boccaccio, which will be presented by the same co.

The second week of Mrs. Potter's engagement at the Chestnut Street Theatre proved very satisfactory financially, but in other respects was somewhat of a disappointment. The week opened with the production of She Stoops to Conquer, in which Mrs. Potter had given so little study to the role of Kate Hardcastle that she was even unfamiliar with the lines, and as other members of the co. were equally careless, the result was a poor performance. During the balance of the week The Lady of Lyons, Romeo and Juliet and 'Twixt Axe and Crown were played, but Pauline and Juliet are not among Mrs. Potter's successes. The Crystal Slipper follows for a run.

At the Grand Opera House there has been a falling off in the attendance, but as this is the last week of the New American Opera co., and as the repertory for the week contains some of the most popular operas, good business may be anticipated. Kiralfy's Mazulm next week.

At the Broad Street Theatre May Wilkes completed her second and last week in Gwynne's Oath. The result of the engagement was unsatisfactory. Scott and Clifford's Uncle Tom's Cabin is here for two weeks.

Corinne in Monte Cristo, Jr., at the National Theatre played to the capacity of the house. This week The Ruling Passion.

At the Standard Theatre Florine Arnold in her comedy-drama, Her Husband, was fairly successful. The play was well received and the scenery and costumes were quite handsome. This week Gus Hill's World of Novelties. The Ticket-of Leave Man next.

At the Central Theatre the Howard Athenæum co. played to immense business, and never was good business more thoroughly deserved. It was a model variety entertainment, without a single weak or objectionable feature, and with many features of unusual strength and attractiveness. Among the strongest attractions were the Cinquevalli troupe of acrobats, the Carle Carmenelli troupe of musical knife grinders, and above all little Ida Heath, whose wonderful dancing, rapid changes of costume, and tastiness of attire, made her the most charming feature of the entertainment. She is a marvel of skill and grace and her praises were heard upon every side. This week Kernell's co. The Folly and Burlesque co. next.

At Forepaugh's Theatre The Dead Witness was brought out. The play had the benefit of fine staging and an excellent cast and was very successful. This week Burr Oaks. The Lottery of Life 29th.

The usual success attended the performances at Carncross' Opera House. In fact, success there seems to be perennial.

Items: Mrs. Shaw, the whistler, made her first appearance in this city on Wednesday afternoon last at the Chestnut Street Opera House. She was greeted by a large and fashionable audience. Her performance was, however, disappointing. Her whistling is curious, but not enjoyable. The other features of the programme ranged from indifferent to bad. She appears again this week on Wednesday.

CINCINNATI.

Notwithstanding the increased admission-tariff at the Grand past week the house was almost nightly packed, and at the final performance, 20th, with Hamlet as the attraction, the S. R. O. placard was displayed shortly after 8 o'clock. It is safe to assert that Booth and Barrett were never more enthusiastically received than during last week's engagement. Minna K. Gale's Portia and Ophelia won for that artiste most favorable comment, and the remainder of the support, which included John A. Lane, Chas. Hanford, Owen Fawcett, William Stafford, Lawrence Hanley, Gertrude Kellogg and Agnes Acres formed one of the strongest casts Cincinnati has witnessed. The plays were superbly staged in every instance. This week the Carleton Opera co., with Mynheer Jan as the initial programme. The Casino Opera co. in Erminie 20th.

The Hanlon Brothers' pantomime spectacle, Fantasma, with Laura Burt in the title role, proved a decided attraction at Heuck's last week, and on several evenings during the week standing-room only was in order. Laura Burt's stump speech in the final act and Little Tot's specialties were warmly applauded. The scenic effects and mechanical contrivances were well nigh perfect, and aided materially in the week's success. The same programme for this week.

Evans and Hoey in A Parlor Match closed a successful week 20th at Havlin's. Hoey's latest song, "Good-bye," was encored nightly. This week Lost in New York, followed 28th by Jacques Kruger in The Popkins Tragedy.

Edwin F. Mayo in The Silver Age at Harris' Theatre last week scored a pronounced hit, and his earnest work bespoke the thorough artist. His support was satisfactory. This week Zitka; Aladdin 28th.

Will Fennessy is making the People's Theatre an abiding place for the vaudeville, and the excellent attendance is an assurance that his efforts are thoroughly appreciated. Sheffer and Blakely's co., which constituted last week's attraction, included Emilie Peare, Sherman and Morrissey, Roach and Castleton and Griffin and Marks. This week Hyde's Specialty co.; World Specialty co next.

Milt Gotthold, who presented Uncle Tom's Cabin last week at the Standard, escaped alive, a fact which speaks volumes for the good nature of local amusement-goers. This week will be devoted to The Hermit; A New Tramp in Town next.

Items: The Order of Cincinnatus lost considerable money on the recent production of The Fall of Babylon, a fact attributable to the unpropitious weather encountered during the closing weeks of the spectacle.—The Cincinnati Centennial will close 27th and the guarantors are figuring on paying an assessment of at least thirty per cent. on the face value of their notes.—Considerable interest is manifested in the Fennessy Aronson fight, and a vigorous effort will be made by the Heuck's Opera House management to enjoin the Casino co. from appearing at the Grand during the week of 29th. Manager Fennessy claims that in last January Rudolph Aronson entered into a contract with the Heuck's Opera House co. for the weeks of Dec. 2 and March 24. Last May Aronson sold to Clark Sammis the right to produce Erminie during this season, the consideration being that Mr. Sammis was to deposit with Aronson $3,000 as security that all royalties would be paid. Sammis paid $1,500 and defaulted the balance, whereon Aronson cancelled his contract. Previously it appears, however, that Aronson had turned over to Sammis all contracts made up to date of transfer for the Erminie troupe and that Joseph Brooks, who was, on the failure of Sammis, engaged to look after the Erminie road co., booked the troupe at the Grand for week of Oct. 29, disregarding the contract previously made with the Heuck's Opera House people. It is claimed on Aronson's behalf that the transfer of the Heuck's contract to Sammis and the latter's subsequent failure to complete preliminaries releases Aronson from all liability in the matter. The case will prove interesting locally, and the outcome may be of considerable moment to outside managers whose contracts have been similarly cancelled by the Casino management.—One of the local journals originated a dramatic sensation by stating that Miles and Rainforth were to retire from the management of the Grand next January, and that John Havlin would succeed them. Rainforth and Miles were to assume charge of Pike's Opera House, the latter being reconverted into an amusement resort, and Havlin, Rainforth and Miles were to pool issues. The vigorous disclaimers made by the trio of interested managers stamped the story as absurd and utterly without foundation.

ST. LOUIS.

The event of the week was the production of the long-looked-for American opera, Little Tycoon. Ballads had appeared here from time to time and people had heard selections from the opera by various musical organizations. Little Tycoon had a good first night last Monday at the Grand, and, as the different numbers were sung, one could recognize something that was familiar with other operas, but that was a delusion. It was only that the music had beat the opera on its journey westward. Too much praise cannot be given for the manner in which the work was staged. The scenery was not only novel, but beautiful. The costumes were rich, the chorus strong and the orchestra perfect. Fred Lennox was good as General Knickerbocker, and his topical song, "Now That's What I Think, Don't You?" received eight or nine encores nightly. J. A. Libby, as Alvin Barry, displayed his baritone voice to advantage. J. F. McGovern, as Lord Dolphin, was encored on account of his fine make up. J. Mealy, as Teddy, was well received. Catherine Linyard, as Violet, sang sweetly. Her solo, "Love Comes as a Summer Sigh," was one of the gems of the opera. Marie Sanger was good as Miss Hurricane, and Sadie Wells was charming as Dolly Dimple. The house increased nightly, and the opera was a success. Nat Goodwin this week.

Harbor Lights had fair houses at the Olympic last week. The play was here last season and has been improved since then. Charles B. Wells was a manly hero; Julia Stuart as Dora Vane is a good emotional actress; Ogden Stevens, Davie Kingsley and A Z. Chipman were good villains. The spectacular effects were good. Booth and Barrett this week; McCaull Opera co. next.

Milton Nobles and wife opened 14th at Pope's in Sire and Son to the S. R. O. sign. The business all the week was good. Sire and Son, Love and Law, and The Phœnix on Saturday evening was the repertoire. Milton Nobles gave a finished characterization of the various roles he assumed, and Dollie Nobles is proving herself a painstaking actress. Louis F. Howard and Charles H. Mestayer were good. Popkins Tragedy co. this week; Lost in New York next.

One of the best of the so-called spectacular productions made its initial appearance at the People's last week and opened to a crowded house. The Twelve Temptations is a fine scenic show. The settings not only were fine but looked fresh, and received much praise from the audience. The co. was large and equal to their various roles.

The Lilly Clay co. packed the Standard last week. Sunday night even standing room was at a premium. As a variety show the performance was good, and the novelty of a red-haired girl on a white horse was unique. This week, Under the Lash; next, Hyde's Specialty show.

Items: Ollie Hagan made flying trips to Chicago and Evansville last week.—J. J. Levy, of Booth and Barrett, is here.—Laura Radina, of this city, joined The Little Tycoon co.—W. B. Blaisdell, late manager of Frank Jones, died here at the St. James' Hotel last Thursday. He was the first manager of the celebrated Peak Family Bellringers. He also brought the original Japanese troupe to this country, of which the only Little Allright was a member. He leaves a wife and a son. The latter is with Skipped by the Light of the Moon.—George McManus, of the Grand, has opened a "kicker's book," in which all agents and managers who are subject to the malady of kicking will be requested to inscribe their names.—George H. Floyd, representing Nat Goodwin, has the honor to be enrolled one in the above autograph album. Treasurer McManus thinks that there will be no difficulty in filling the book before the end of the season.—Fred Lennox leaves The Little Tycoon at Kansas City.—Willard Spencer and wife spent last week here, and Mr. Spencer will bring The Little Tycoon back before the end of the season.—Booth and Barrett rest for two weeks after the engagement here.—Dollie Nobles was heartily encored by singing "That Reached My Heart."

BALTIMORE.

The Carleton Opera co. played a very successful engagement at Harris' Academy of Music last week. Crowded houses was the rule, and the S. R. O. sign was brought into requisition on several occasions. Mynheer Jan, Poulton and Jakobowski's new opera, was produced for the first time in this city, and was very well received. The score is very well written, and abounds in pretty music, with here and there a touch of grand opera. The libretto, however, possesses but little humor. Mynheer Jan, as at present constituted, will hardly be a "go" as a comic opera. So great was the success it achieved that it was run all week, excepting Saturday night, when Nanon was given. This week Lydia Thompson's English Burlesque co. Around the World in Eighty Days next.

Kiralfy's Mazulm played to excellent houses at Ford's Opera House last week. The spectacle was well mounted and, judging from the crowds that flocked to see it, has lost none of its pristine charm. This week Johnny Wild in Running Wild. Thalia Opera co. 29th.

Kate Castleton in A Paper Doll did a poor week's business at Holliday Street Theatre last week. Katti, the Family Help, this week. Creston Clarke next.

Burr Oaks did fairly well at Forepaugh's Temple Theatre last week. This week Oliver Doud Byron's Across the Continent. Next, Bryant and Byrne's New York Specialty co.

Tony Pastor's latest importation from the English vaudevilles did a fair week's business at Kernan's Monumental Theatre last week. The English idea of what is good in the variety line differs very much from ours, if the genial Tony's show can be called a fair sample. Night Owls this week. Rentz-Santley comb. next.

At Kelly's Front Street Theatre last week Go-Ingo-Mohawk in The Indian Mail Carrier played a very successful engagement. George E. Atkins in Checkered Life. Ten Nights in a Barroom next.

Items: Rev. A. C. Dixon, one of our local divines, delivered a sermon a few days ago, denouncing the stage and its adherents in the stereotyped manner. Manager Ford, of Ford's Opera House, very ably answered Mr. Dixon in a long article in last Sunday's *Herald*, wherein he pointed out several inconsistencies in the reverend gentleman's discourse, and finished by referring Mr. D. to the portions of the Bible which treat of that "charity which covereth a multitude of sins." When the stage is attacked and Mr. Ford undertakes to refute the slanders against it—mark well, not *defend* it, as it needs no defense—"he kin, if any man kin, he kin," as Captain Cuttle would say.

CHICAGO.

That the Columbia has started out to recover its old-time prestige, in a way that bids fair to be successful, is attested by the large and brilliant audiences that have witnessed the performance of The Queen's Mate by the Duff Opera co. The handsome theatre is an attraction in itself, but the class of operatic and dramatic cos. engaged to follow in quick succession will undoubtedly give the theatre its full share of public patronage. Manager Morton is liberal in his views, and proposes to let nothing interfere with his objective point, to make the Columbia on a par with any theatre in the city. This is the fourth week of The Queen's Mate.

Joseph Jefferson has drawn fine audiences last week to McVickers, where he has appeared in a round of his famous characters, including Rip Van Winkle. This week he appears as Bob Acres, in The Rivals, Mrs. John Drew playing Mrs. Malaprop, for which she was especially engaged.

A. M. Palmer's co. in Partners has received an enthusiastic welcome at the Opera House. The work of Alexander Salvini as Henry Borgfeldt, J. H. Stoddart as Mr. Parr, and Marie Burroughs as Claire has been admirable in every way, Salvini's acting being remarkable for its earnestness and truth. This week the co. appear in Our Society and Heart of Hearts. Kate Castleton in A Paper Doll 28th.

Nat C. Goodwin filled Hooley's for two weeks with laughing crowds. He has the opportunity now to take rank as the leading comedian of this country, but he will persist in "gagging" and burlesquing, and must put away his spirit of buffoonery before he can occupy his proper rank. In Confusion he does his best work. This week Rosina Vokes in a triple bill, Tears, A Double Lesson and Rough Diamond. A change of bill next week.

At the Grand Sol Smith Russell has played to good houses last week in A Poor Relation, which gives him many opportunities to display those qualities of pathos and mirth peculiar to himself. Minnie Osburn, a soubrette new to theatre-goers here, made a hit. This week the new Gilbert and Sullivan opera, Yeomen of the Guard, by Aronson's Casino co., including Mark Smith, Fanny Rice, James T Powers and Elma Delaro.

John Dillon drew fine houses last week to the People's in Wanted the Earth and A Sky Scraper. He has lost none of his laughter-making qualities. This week Edwin Mayo in The Silver Age. McKee Rankin in Runaway Wife 29th.

Robert Mantell in Monbars had large audiences last week at the Haymarket. Mr. Mantell is one of the best romantic actors now traveling, but his play is not the best vehicle for his talent in that direction. This week, Evans and Hoey in A Parlor Match. The week's receipts, over expenses, will be donated to the Policemen's Benevolent Fund. Marietta Nash and Charles Bowser in Katti, the Family Help, 29th.

The Kimball co. in Capers had a prosperous week at the Academy of Music. This week, Harbor Lights. H. R. Jacobs is presenting to his patrons a very excellent class of attractions at low prices, and is getting his reward in full houses.

Muggs' Landing will be given at the Standard early in the week, and then The Black Flag will be unfurled.

Clever Mattie Vickers in Cherubs drew good houses at the Windsor last week. This week, Charles Erin Verner in Shamus O'Brien. Manager J. J. Lehnen is making a strong bid for the North side public, and is meeting with success.

Items: Nat C. Goodwin was quietly married here the first week of his engagement to Mrs. Nellie Baker, of Buffalo. He wanted it kept a secret, but it leaked out, and he had to "set 'em up" sundry times to his friends.—The death of Charlie Redfield at Bozeman, Wyo. Ter., was learned with deep regret by all his friends in the profession. He had been with Manager McVicker for twenty-one years as treasurer, and had a wider acquaintance among professional people and the public of Chicago than any treasurer now here. It is sad to say that he left his family in narrow circumstances, and a benefit is to be given for them soon at McVicker's Theatre.

NEW ORLEANS.

Business at the theatres keeps up remarkably well, notwithstanding the warmth of the weather. It was almost as hot last week as in torrid August.

If New Orleans is partial to one star more than to another, that one is Roland Reed. Year after year Mr. Reed has played here, and each time to increasing business. This time he did better than ever, and for the very simple reason that he has got a better play and a better co. The Woman Hater is an assured success, and Reed a well-fixed star. His Bundy is a study. The supporting co. is the best that Mr. Reed has had for years. That clever impersonator of old men, Ernest Bertram, and Minnie Monk, a member of one of Mr. Bidwell's stock cos., deserve special mention. Annie Lewis plays the ingenue role nicely. Robert Mantell 25th.

Hallen and Hart did a splendid week's business at the Grand Opera House with Later On. The play is not much, and Hallen and Hart have made it worse by introducing a lot of stale jokes and gags, one half brought from the variety stage and the other from the minstrel stage. Horse-play reigns supreme in Later On. The co. is a great one. Every member is clever and has a good singing voice. Georgie Parker does some exceedingly clever dancing, while Martha Porteous, Norma Mills, Flora Zanfretta and Earle Remington look pretty and sing. J. T. Kelly is an Irish comedian of merit. The Grand will be closed this week. Minnie Maddern 28th.

The collapse of Two Dudes to Twenty Maidens comb. threw the week of 14th at the St. Charles Theatre open. Mr Bidwell could not get a first-class co. to fill it, so he closed the theatre. Zoo this week, with The Twelve Temptations next.

The Juvenile Opera co., after a successful tour through the North and East, returned home, and opened at the Avenue, 14, in Girofle-Girofla. Fatinitza and The Mascotte were sung later in the week. This co. is composed of children who were born and raised in New Orleans. They are now almost perfect in a repertoire of four comic operas, which is something wonderful when their ages—from seven up—is considered. Dr. Charles L. Howard's co. in Ten Nights in a Barroom next.

At Faranta's Theatre McCabe and Young's Genuine Colored Minstrels played to good houses. Juvenile Opera co. next.

Items: The Academy of Music will be closed one night during the Mantell engagement this week.—Manager Pitou, like a good many others, cancelled on account of yellow fever that did not exist. He afterwards rebooked, but could only get here 23d, so the house will be closed 22d.—Roland Reed will stay and play a book next.—Kellar, the magician, was booked for week of 21st at the Grand Opera House, but he is doing so well down in Mexico that he will not come. This throws the week open. Manager Greenwall cannot fill it satisfactorily, so he will close the house and make some needed improvements on the stage and the grand stairway, the carpet of which has not yet been laid.—The Hallen and Hart co. will remain and play Sunday night.

SAN FRANCISCO.

Oct. 16.

Louis James' Virginius was much admired. Marie Wainwright's Beatrice in Much Ado About Nothing scored a success, while her Rosalind completely charmed the public and the press. Next, E. E. Rice's Corsair party for a short season, then Haverly's Minstrels.

William Brady, George Webster, Anna Boyle and Laura Bigger are doing some clever work at the Alcazar in After Dark, which is in its second week. This week, George Osbourne and L. R. Stockwell reappear together with the Alcazar co. in Our Boarding House.

At the Bush, The Kitty. Natural Gas next week.

Faust is pleasing the Tivoli patrons. Mephisto is retained by Campobello, Faust alternated by A. Messmer and Henri Laurent, Siebel is divided between Kati Marchi and Adelaide Brandon, while Valentine is heard through both Edwin Stevens and H La Fontaine; Henry Norman sings Wagner, Carrie Crouse Martha, and Louise Leighton Marguerite. Next week, Helene Dingeon reappears in Three Guardsmen (Musketeers).

Items: Kennedy, the magician, is at the Orpheum.—Said Pasha will be revived at the Tivoli. The sale of the opera to Denman Thompson has fallen through and the Kreeling Brothers have purchased it from Richard Stahl. They will take it East and do it well.—Florence Elmore left for New York last Friday.—Fred. Mock, manager of Louis James, finds it pleasant in California—four-figure-Marks—and arranges for the Corsair.—Theresa Vaughn will star next season in Bracken Hollow.—John F. Slocum is negotiating for the Grand Opera House.—Josephine Bouvier, the wife of Alfred Bouvier, a little lady of great attainments, has created quite a sensation in the artistic world of San Francisco through her painting of the "Boudoir." The subject represents her own pretty apartments. Her bust stands on a rich rug resting upon an easy chair richly draped. Lying carelessly aside is a recent novel open, showing masterful work in reproducing the draperies and general effect of a refined and attractive home.

LOUISVILLE.

The Tigress was produced at Macauley's on the 15th. Selena Fetter appeared in the leading role, and during the week received much applause and many floral tributes.

The Masonic was closed until 19th, when Mrs. Scott-Siddons read to a large audience. The Boston Quintette Club gave a concert 20th. Attendance large. Lillian Lewis for three nights 25th.

Zitka at Harris' was a potent attraction. Good business ruled during the engagement. This week Ellsler's Aladdin.

At the New Buck Bryan O'Linn's Specialty co drew well. Lilly Clay's Burlesque troupe 22d.

Items: Manager Macauley is in Indianapolis.—The Temple and Macauley's will both be closed the opening nights of the coming week. Nat Goodwin opens at the latter house 29th.—There is a boom in aspirants for histrionic honors. White Matthews, of this city, who has been studying under John W. Norton, will shortly make his debut. Wm. Castleman, a well known young society man, with an excellent voice, will also probably adopt the stage, singing in opera.—Max Clayton, who is here in advance of Lillian Lewis, will shortly out on the road a lady press agent, who, he says, can wield a fluent pen. Look out, boys.—Blumenberg, the 'cellist with the Quintette Club, is an artist. He was enthusiastically received.—The Grand Central offers a strong bill this week. Belle Thornton, Major Maguire, Dan Randall, Mamie Ashton and others appear.

CLEVELAND.

Lotta has played to good audiences in Pawn Ticket 210 and Musette at the Opera House. Lotta could do a clever thing by shelving Pawn Ticket 210, which is a badly constructed and tiresome piece. Young George C. Boniface is rapidly improving as a comedian. The rest of Lotta's support is only average. This week, Effie Ellsler in Lady Margaret. A Possible Case next.

The old Mestayer success, We, Us & Co., has been given at H. R. Jacobs' Cleveland Theatre to the usual S. R. O. business. C. Jay Williams plays G. Willie Rockingham with a German dialect, and C. B. Hawkins is seen in his old part of Dr. Medicus. The rest of the co. are fair. This week, Kimball Comic Opera co. Next, J. B. Polk.

McKee Rankin has a strong play in The Runaway Wife, and it will revive his fortunes. He has been seen in the piece all week at the Park. Business opened light, but increased so steadily a second week was suggested. Mr. Rankin and Mabel Bert do fine work. A young man named Orrin Johnson made a decided hit in the part of Eastman's son. Johnson was highly complimented by the local press, and hailed as one of the "coming men." MacCollin Opera co. 29th.

The clever and natural Irish comedian, C. Erin Verner, has been rewarded for artistic work by good business all last week at the Columbia Theatre. Shamus O'Brien is a better Irish drama than the run of such, and Mr. Verner is helped by a good cast, notably Kate Walsh and W. B. Cahill. This week Booker and Leigh in Fair play. Pete Baker 29th.

The Academy of Music continues to prosper under Decker and Eagon's management. A sensational drama, the Red Light of Crime, with the stock co., drew well last week, and this week W. J. Cogswell is seen in his drama, Crimes of a Great City, together with a strong olio. Morton and Bayer Comedy co. 29th.

Items: Elsa Sutton, the New York elocutionist and correspondent, is visiting at her home here.—Joe Haworth is also at home in this city.—Manager Hartz has made desirable improvements at the Opera House and Park.—The Grand Central (variety) Theatre opens after Christmas. Charles Neale will be manager.—The Paymaster comes to the Park soon.

JERSEY CITY AND HOBOKEN.

Academy of Music: After much preparation and, at considerable expense, Manager Henderson presented A Midsummer Night's Dream 22d. This is the most elaborate production yet attempted at this house and reflects great credit upon the management. In scenery, costumes and stage effects nothing could be desired. The orchestra was enlarged and the music incidental to the performance intelligently rendered. The cast was generally acceptable. Minnie Seligman as Hermia, Catharine Alvord as Helena, Hattie Harvey as Puck and E. D. Lyons as Bottom being deserving of special mention. Miss Harvey was particularly graceful and attractive in manner but somewhat lacking in her reading of the lines. The curtain was not down until after half-past eleven, owing to the usual delays of a first performance, but the audience was attentive and pleased to the end. Altogether the production was creditable to all concerned and deserves the patronage of the public. It runs all week. May Wilkes in Gwynne's Oath 29th.

HOBOKEN.

At Jacobs' Theatre, Charles T. Ellis drew fair houses last week with his charming Casper the Yodler, and the audiences were highly pleased. The Austins' Novelty co. opened to good business this week and gave an excellent entertainment. The specialties are all fine. The election excitement is not having such a depressing effect on the business of this handsome and well-managed house as one would suppose; but, no doubt, Manager Semon will give a sigh of relief when it is all over.

Cronheim's Theatre did a very good business all last week with a good variety co., headed by Maggie Cline. This week a fine bill of attractions is presented and thoroughly appreciated. The specialists include Declaurg, Debrenont, Fonti Boni Brothers, Sebastian Miller and many others. Bayne's Sixty-ninth Regiment Band gave a sacred concert at this house last Sunday afternoon. Manager Cronheim is evidently untiring in his efforts to provide variety for his patrons.

BROOKLYN.

At the Grand Opera House The Two Sisters was played to good business last week. It was succeeded on last Monday evening by The Paymaster. The audience was of good size and quite enthusiastic. Next week, Prof. Seeman's Electra co.

Zig-Zag drew unexpectedly large houses to the Park Theatre last week. Charles T. Ellis in Casper the Yodler opened last Monday evening to fair attendance. This (Thursday) afternoon M. Coquelin and Mme. Hading are to give a special matinee, at which L'Aventuriere will be played. Next week, Thatcher, Primrose and West's Minstrels.

True Irish Hearts did a good week's business, all things considered, at the Brooklyn Theatre last week. On Monday evening Corinne in Monte Cristo, Jr., drew a crowded house.

The Folly and Burlesque co. filled Hyde and Behman's all last week in spite of the political excitement, and Sam Devere's co. bids fair to do as well this week. Monday evening's audience was large.

At the Standard Museum Madame Neuville in The Boy Tramp attracted a series of good audiences last week. On Monday evening Maco's Humpty Dumpty was the attraction. Business was large.

BROOKLYN, E. D.

A Dark Secret played to crowded houses last week at Lee Avenue Academy. Zig-Zag to full and highly-pleased houses this week. Next week Lydia Thompson's Burlesque co.

The Paymaster played to good business last week at the Amphion. This week Siberia to good houses. Next week The Two Sisters.

Edwin Arden in Barred Out to good houses at Proctor's Novelty last week. Under the Gaslight to good houses this week.

Reilly and Wood's Specialty co. drew packed houses last week at the Grand. Thomas and Watson's Big Specialty co. to good houses this week.

Geo. T. Ulmer in Col. Sellers is at Jacobs' new Lyceum Theatre this week.

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ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): James H. Wallick presented Bandit King and Cattle King 12-13 to fair business. Robert Downing in repertoire last week to good business.

Casino Theatre (Harry Walker, manager): Minnie Wallace Burlesque co. in Pocahontas to good business last week.

Avondale Opera House (Wm. Schulz, manager): The musical and dramatic entertainment for the benefit of the Charity Hospital was an artistic and financial success.

Items: Mrs. L. F. Brady will build an opera house at Tuscaloosa.—The local lodge of Elks will confer the first degree on eight new members this week.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Ivy Leaf to a large audience 15th.

The new Amphitheatre, under the management of Henry Parkis, was opened for the first time on the 15th by the Western Brothers in The Way of the World to one of the largest audiences ever assembled in this city. The Amphitheatre consists of a large tent with an ample stage and all the adjuncts of a theatre.

ANNISTON.

Noble Street Theatre (Joe Physioc, manager): A Pair of Kids to fair business 19th. Weston Bros.' Way of the World co. 20th.

Item: Harry Barrymore is business manager for Weston Bros.' Way of the World co.

TALLADEGA.

Chambers' Opera House (George W. Chambers, manager): The season opens 29th with Weston Brothers and co. in Way of the World, followed by Gorton's Original New Orleans Minstrels 30th. The house was to have been opened 27th by Dr. Charles Howard's co. in Dr. Jekyll and Mr. Hyde, but the manager telegraphed Mr. Chambers that on account of the yellow fever scare he would not be able to reach here in time to fill his date, but he will come later on in the season.

ARKANSAS.

LITTLE ROCK.

Capital Theatre (W. O Thomas, manager): George Wilson's Minstrel drew the largest house of the season thus far 17th. Skipped by the Light of the Moon drew a fair audience 18th. Performance not up to the standard. Lost in London 22-23. Lizzie Evans 26-27.

Item: Will Duffy, advance of Lizzie Evans, is in the city.

PINE BLUFF.

Opera House (S. F. Hilzheim, manager): George Wilson's Minstrels to a packed house 16th.

FORT SMITH.

Grand Opera House (George Tilles, manager): Skipped by the Light of the Moon played to a crowded house 17th, giving only a fair performance of that well-worn skit. Manager Warmington appreciated his large business here all the more for having recently played through the drouth-stricken region of Kansas. Lizzie Evans 19-20. Nellie McHenry 24th.

CALIFORNIA.

SAN BERNARDINO.

Opera House (Plato, Lescher and Hyde, lessees): Vernona Jarbeau in Starlight to light business 10-11. Lew Morrison in his own adaptation of Faust to a packed house 13th.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): A Tin Soldier 8-9. Philippe Salvini's Performing Animals balance of the week. Both attractions drew packed houses. Rice's Evangeline co 19-20.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Rice's Evangeline co. played to large houses, week 8th, the receipts aggregating something over $7,000 for seven performances. It was presented in fine style, the costumes and scenery being handsome in the extreme. The Tin Soldier, week, 15th.

Items: Nellie Marlborough, who has been here for some time, joins the Evangeline co. in San Francisco for a year's engagement.—Notwithstanding all reports to the contrary, Manager Wyatt plays attractions over the Southern circuit, and at as reasonable terms as any one.

STOCKTON.

Avon Theatre (Humphrey and Southworth, proprietors): A Tin Soldier to a crowded house 8th. Neil Warner appeared 10-11 in Othello and Ingomar, to good houses. It was real refreshing and highly enjoyable to be present at so refined and excellent rendition of the legitimate drama. All went away more than pleased.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Vernona Jarbeau, supported by a fair co., appeared 8-9 in Starlight to light houses, playing against political mass meetings.

D Street Theatre (Perigo and Smith, manager): A benefit was tendered F. D. Blake, stage manager, 10th, when The Mariner's Compass, otherwise Hearts of Oak, was presented to a medium-sized house. Haverly-Cleveland Minstrels 18th.

COLORADO.

DENVER.

Emma Abbott and her excellent co. are doing an enormous business at the Tabor. 'Tis the most prosperous engagement she ever had here, excepting the time when she opened the house. The Rose of Castile and Norma have never before been heard in Denver. Held by the Enemy week of 22d.

The week at the Musee started with Lynwood by the stock, but it ran only a couple of nights when the house closed. Business has not been good, and salaries are said to be behind, though each—the co. and the management—has a different story.

Item: It was announced that the comedian of the Abbott co.—Walter Allen, I presume—was called to New York, and it necessitated the cutting of Fra Diavolo and The Mikado from the repertoire.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): This house was occupied for political meetings last week. This week Theodora, the Lion Queen.

New Haven Opera House (Horace Wall, manager): Frederick Warde played to light houses 19-20. Mr. Warde's acting was as usual, excellent, and his support was good. The Shadows of a Great City 25-27. Cora Tanner 30-31.

Grand Opera House (G. B. Bunnell, manager): A specialty co. played to poor business 15-17. Gus Hill's World of Novelties drew full houses 18-20. The co. is a good one. Passion's Slave 22-24.

NORWALK.

Opera House (Coolridge and Lockwood, managers): George C. Boniface and co. in Under Cover to a fair-sized house 17th.

NEW LONDON.

Opera House (Stoll and Starr, managers): Peck's Bad Boy 16th. Business fair. Muldoon and Horseshoe Four comb. 17th. Business very light. Postage Stamp to large house 18th. Co. fair. Band and orchestra very fine indeed.

WINSTED.

Opera House (J. E. Spaulding, manager): Winsted Athletic Club and Shelvey Brothers, late of the Hi Henry Minstrels, gave a pleasing performance to a good house 13th.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Arthur Rehan's co. drew fair-sized audience 15-17. Shadows of a Great City had good-sized and well-pleased audiences 18-20. The piece was well presented.

WILLIMANTIC.

Loomer Opera House (S F. Loomer, proprietor): A Postage Stamp appeared here 16th, to a well filled house. The co. was accompanied by an orchestra which was by long odds the best part of the entertainment.

MYSTIC.

Opera House (Ira W. Jackson, manager): Peck's Bad Boy 17th, to fair business. There has been some new business introduced since the co. was last here. A Postage Stamp played to a large house 19th. The band and orchestra are best on the road. Herne's Hearts of Oak 22d.

MERIDEN.

Opera House (T. H. Delevan, manager): Ullie Akerstrom opened 10th for a week. Standing room only was the order every night. Shadows of a Great City 23-24; Theodora, 25th.

WATERBURY.

Jacques Opera House: Under the Gaslight to a crowded house 15th. Scenery good. Co bad. Gus Hill's Variety comb gave a very good entertainment to big business 17th. Mlle. Alberta and Fisher Brothers are from this city. A Postage Stamp to good business 20th. The Black Hussar band, which is with this co., attracted much favorable comment.

NORWICH.

Breed Hall: The Bostonians gave a fine performance of Mignon to a large and fashionable audience 15th. The opera was given with a dash and brilliancy that was refreshing. Carlotta Maconda, a former Norwich girl, is singing leading roles with the co., and although this is her first season on the operatic stage she is doing splendid work and was very highly commended. She was last season with Gilmore, singing in concert. A very bright future seems to be before her. Gus Hill's Variety co. played to a small audience 16th.

NAUGATUCK.

Gem Opera House (Jacques and Beardsley, managers): George C. Boniface, with excellent support, scored a hit in Under Cover to a full house 18th. Herne's Hearts of Oak 25th.

DAKOTA.

BISMARCK.

Athenæum (J. D. Wakeman, manager): Rhea and her co. gave Much Ado About Nothing 12th. Rhea is a great favorite in Bismarck, this being her third appearance in this city. The audience was not as large as the play and star deserved.

SIOUX FALLS.

Grand Opera House (S. M Bear, manager): Edwin Clifford last week to only fair business. J Z Little's Around the World to a top-heavy house 15th. Templeton Opera co. 22-26; Helen Blythe 27th; Edwin Barbor 29-30.

HURON.

Grand Opera House (O. P. Helm, manager): Helen Blythe played Catherine Howard to a select and appreciative house 18th.

Item: Manager Helm has secured a most efficient orchestra, under the leadership of Professor Bome, which equals any in the Northwest and is justly appreciated.

DELAWARE.

WILMINGTON.

Grand Opera House (Proctor and Soulier, managers): Frank Frayne packed the house at every performance 15-17, appearing in Mardo, Si Slocum and Kentucky Bill. Fashions pleased a good sized house 20th. Fleming's Around the World in Eighty Days co. opened to big business 22d, giving a very fair performance. Francesca Redding 29th for a week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Katti did a very light business at Albaugh's last week

No one seemed to care for it, though a co. capable of better things did all that was possible to make it go. Fashions this week. The Stowaway next week.

The Florences had splendid houses at the National. Heart of Hearts was much liked. Mr. Florence's James Robins was a fine piece of acting. Mrs. Florence was pleasing as Wilhelmina, and wore some superb gowns, one from Worth for the first time. It was very elegant, and drew the eyes of the feminine portion of the audience. Mrs. E. L. Davenport was very good indeed as Lady Clarissa, and the co. generally did well. Dombey and Son to packed houses closed the engagement. Mazulm this week. Margaret Mather next.

Austin's Australian Novelty co. did well at Harris', though the performance was not as first class as this house has been giving this season. Kindergarten this week. Harry Miner's Zitka next.

The Rentz-Santley co. this week at Kernan's. Riley and Wood's next.

Items: Mr. and Mrs. Florence, as usual, received much social attention. Mrs. Davenport, also was warmly welcomed by many friends. I had a most edifying talk with her about actors and acting, past and present. I think if she would publish a volume of reminiscences it would be exceedingly entertaining. She added to my valuable collection of professional photographs a superb picture of Fanny Davenport as La Tosca.—I want to thank "Howard" for his remarks in last week's MIRROR. If more men would think as he does the theatre would be a more comfortable place to be in, the air purer and the danger less.

GEORGIA.

ATHENS.

New Opera House (H. L. Crawford, manager): James H. Wallick in The Cattle King to a good house 18th. Audience well pleased. Mr. Wallick's trained horses are wonderful. Gorton's Minstrels 20th.

MACON.

Academy of Music (H. Horne, manager): Jules Grau's Comic Opera co. 15-16 and matinee. Poor performances to excellent business. A large audience greeted Frank Kilday in The Streets of New York 19th. The co. is very weak, but play seemed to please.

ATLANTA.

De Give's Opera House (L. De Give, manager): J. H. Wallick drew good houses 15 16, and as usual delighted the gallery and pleased the general audience as well. The co. after a successful season of fifty-six weeks will rest from the 20th to Nov. 5, opening in Philadelphia. Grau's Opera co. 17-18, to paying business. The Black Hussar was seen here for the first time and was well received. A special return engagement will be played here on 22-23. The Ivy Leaf 19-20; business good. The play was very satisfactory

ILLINOIS.

STREATOR.

Plumb Opera House (J. E. Williams, manager): The Wetter Comedy co. in Muggs' Landing and Kindergarden to good houses 15-16.

CAIRO.

Opera House (Sol A. Silver, manager): Newton Beers' Lost in London drew a splendid house 13th. The play has been touched up, and is an improvement on last year. Some of the specialties were unusually good.

Item: The new curtain adds greatly to the appearance of the house.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): Alden Benedict's Monte Cristo came 16th, to a medium business. Star good; support not up to the average. A Night Off 24th; Mattie Vickers 26th.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Deshon Opera co. 15th, week, to crowded houses. Best of satisfaction.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Lilly Clay's Colossal Gaiety co. to a top-heavy house 13th. The A. M. Palmer's new comb. drew excellent houses all last week. Three times was the S. R. O. sign displayed.

QUINCY.

Opera House (P. A. Marks, manager): Nellie McHenry in The Humming Bird, supported by a good co. played to large audience 15th. Wilbur Comedy co. 22d, week.

MOLINE.

Wagner Opera House (M. C. Follett, manager): Alden Benedict in Monte Cristo gave entire satisfaction to a large audience 14th.

JOLIET.

Opera House (R. L. Allen, manager): Monte Cristo, with Alden Benedict in the title role, to a fair-sized audience 17th. The piece was finely staged. The star was ably supported by Frances Fields as Mercedes. The play and co. gave entire satisfaction. Muggs' Landing came 19th, with Laura Joyce as Little Muggs and Harry Wright as Asa Beck. The play was also presented at the Saturday matinee and Kindergarden 20th. Large and well-pleased audiences. Miss Joyce is certainly one of the best little actresses that has visited us in a long time, although her voice is not quite strong enough. Her dancing with Mr. Wright seemed to capture the audience, as they were encored four times.

Item: Edward G Cooke, associate manager of Muggs Landing, made a large number of friends while in this town.

INDIANA.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Conried's Opera co. 15th to fair business. Performance good. Lights and Shadows 18th to satisfactory results. Audience well pleased. Beacon Lights 25th; McKee Rankin 26th.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Lights and Shadows drew a good house 20th considering political counter attractions. Co. good. Scenery fine.

EVANSVILLE.

Apollo Theatre (John Albecker, manager): Walter S. Sanford appeared 14-17 in A Game of Life and Under the Lash to fair business; Planter's Wife 21st.

SOUTH BEND.

Oliver Opera House (J. and J. D. Oliver, managers): The Conried English Opera co. came to a packed house in The Vice-Admiral 16th. This is the last entertainment in this house until after election.

IOWA.

BOONE.

Phipps' Opera House (Fred. L. Sheiters, manager): The Templeton Opera co. 15-16 to splendid business. A Cold Day 18th filled the house despite the stormy weather. The support was first-class and the audience was well pleased. Lew Waters week of 22d; Helen Blythe 31st.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Keep it Dark drew a full house 17th, giving great satisfaction. The co. appear to be stronger than when here last season. Jane Coombs 20th.

DAVENPORT.

Burtis Opera House (W. H Fluke, manager): Rentfrow's Pathfinders all week to large audiences. Emma Juch Concert co. next week. The advance sale is far the largest this season.

Turner Opera House (Chas. Kindt, manager): Alden Benedict pleased large audiences afternoon and evening 14th in Monte Cristo.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): House closed since 11th. Jane Coombs 22d; Helen Blythe 26th; Johnson and Slavin's Minstrels 27th.

Academy of Music (Ed. M. Lord, manager): The Templeton Opera co. opened a three nights' engagement 18th, presenting The Mascotte to a good house. This co.'s manner of advertising leads many people to suppose that it is the old Fay Templeton co. George Ober and the Edward Stuart Theatre co. next week.

MARSHALLTOWN.

The Odeon (A. G. Glick, manager): Maggie Mitchell in Ray to a $400 house on the 16th. Support excellent. W. T. Bryant and co. produced for the first time in our city the comedy, Keep it Dark, 18th. They had a very large audience, and it was almost a continuous roar of laughter from beginning to end. Support good.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Two Old Cronies co. 11th to a fair house. They gave a fine entertainment, which was well received. The Emma Juch Concert co. appeared 12th under the auspices of the P. E. O. Society to a large audience. It was a rare musical treat. Coup's horse show held the boards last week to moderate business.

DUBUQUE.

Opera House (Duncan and Waller, managers): Alden Benedict in Monte Cristo 13th and matinee to good business. Michael Strogoff 18th to fair business. Emma Juch co. 20th; Gibney and Gordon 22d, week.

LEMARS.

Opera House (T. H. Andrews, manager): The entertainment given by Beach and Bowers comb. 17th was exceptionally good, clean and entertaining.

FORT DODGE.

Fessler Opera House (W. R. Musgat, manager): A Cold Day came 18th to fair house. George Ober in Dr. Jekyll and Mr. Hyde 25th.

DES MOINES.

Grand Opera House (W. W. Moore, manager): A Cold Day came 15 16 to fair houses.

Foster's Opera House (William Foster, manager): The Templeton Opera co. came to fair business 12 13. Maggie Mitchell in Ray to packed houses 17-18. The star was unable to play Little Barefoot as advertised on account of a sprained ankle, which will not allow her to dance.

Capital City (W. C. Ross, manager): Gibney, Gordon and Gibler did a fair week's business ending 13th.

FORT MADISON.

At the Bennet, Keep It Dark appeared to large and well pleased audience 16th. Little Nugget co. 27th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Jane Coombs in Bleak House to moderately good business 17th. Miss Coombs in the dual role of Lady Dedlock and Hortense was satisfactory, but her support was not up to the average.

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KANSAS.

LEAVENWORTH.

Crawford's Opera House (L. M. Crawford, manager): Johnson and Slavin's Minstrels gave the best minstrel show of the season to a packed house 15th. Hilarity failed to please a fair-sized house, 16th. Held by the Enemy by a splendid co. played to a good house 17th. Mrs. Langtry makes her first appearance in Leavenworth 20th.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): A large and delighted audience greeted the performance of Johnson and Slavin's Minstrels 17th. Frank Jones in Si Perkins 22d; Mrs. Langtry 27th; Marie Prescott 29th.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): Chas. A. Loder and a well balanced co. gave Hilarity to fair business 12-13.

Items: Local Manager O. T. Crawford is confined to his bed through illness.—Walter Lennox Jr., was here 16th, arranging for the appearance of Mrs. Langtry, who comes to the Crawford 27th.—Sim W. Crabill, of this city, is piloting the Hilarity co. over the Crawford circuit.

PARSONS.

Edwards' Opera House (L. L. Baird, manager): John W. Summers in A Noble Outcast came 16th to good business. Old Cronies Nov. 2.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): Katie Putnam gave an excellent interpretation of Erma the Elf to a good house 16th. Support good. White Slave 25th; Old Cronies 31st; Gilmore's Band, matinee Nov. 3; Night Off 10th.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Lizzie Evans played a return date to increased business 16th. Our Angel was the play presented, and it pleased the audience as well as plays of that class generally do. Nellie McHenry in Three of a Kind 22d; Struck Gas 31st; Gilmore's Band Nov. 1; Two Old Cronies 3; Jane Coombs 5th.

TOPEKA.

Grand Opera House (E. H Macoy, manager): John W. Summers closed a week's engagement 13th, in his strong play, The Noble Outcast, to average excellent business. The play seemed even better on a second hearing than it did at first, and nothing but the strongest words of commendation were to be heard from the audience as they filed out. His support was very capable. Nellie McHenry and co. 16th and 17th in Three of a Kind and the Humming Bird. The audiences were large enough to test the full capacity of the house, and that is the best criticism that can be passed on an attraction that has been before the public as long as they have.

Crawford's Opera House (L. M. Crawford, manager). Johnson and Slavin's Minstrels had an excellent house 16th, and gave the best minstrel show that has been seen for years. Mrs. Langtry in As in a Looking Glass 18th. The prices have been raised to Grand Opera pitch, and the house is all sold out.

ARKANSAS CITY.

Fifth Avenue Opera House (L. M Crawford, manager): This theatre was opened 17th by Katie Putnam in Lena the Madcap, and Old Curiosity Shop 19th, to good business. Mrs. Langtry 26th; Bartley Campbell's White Slave 27th.

Item: The new theatre is an elegant stone structure, costing $75,000, handsomely furnished with four private boxes and two balconies. The seating capacity is 1,500 It is acknowledged to be the finest theatre in Southern Kansas.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): Nellie Free co. in Silver Spur gave an excellent performance 15th. Al. G. Field's Minstrels 22d; Lillian Lewis 24th.

GEORGETOWN.

Barlow's Opera House (Will Keller, manager): Al. G. Field's Minstrels gave an excellent performance to a large audience 17th. They gave entire satisfaction.

LEXINGTON.

New Opera House (Scott and Mann, managers): Al. G. Field and Co.'s Minstrels to a large house 16th. The Boston Stars gave fine entertainments to small houses 17-18.

MAINE.

PORTLAND.

City Hall: Over two thousand people welcomed the advent of the Bostonians 19th, and it is safe to assume that a finer production, musically, of Ambroise Thomas' Mignon has never been offered our people. The co. is strong in every detail. The additions to the repertoire of the co., Dorothy and Don Pasquale, were given in a superior manner, and the chorus work and orchestration were of the highest order.

Items: The Bostonians will lay off for two weeks during the election, and will open in Washington Nov. 5.—George B Upham, who for several years was THE MIRROR's representative in this city, is now manager for Redmund and Barry in Herminie.—Annie Pixley cancelled her date at the Theatre owing to a change of route.—The Theatre will remain closed until after election.—The enterprise and liberal management of Ira C. Stockbridge during the past is certainly meeting its reward, and the bumper audience that packed every available space at the opening of his course 19th was a fitting compliment to his ability as a manager and his popularity among our citizens.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager): Jim the Penman to good business 15th. A fine performance and a genuine dramatic treat. Agnes Cody Dramatic co opened a four nights' engagement in '49 17th. Business fair; co. very ordinary. Creston Clarke's co. Nov. 5.

MASSACHUSETTS.

AMESBURY.

New Opera House (C. W Currier, manager): Gorman and Harrington's new Muldoon's Picnic was well received 15th. The principals were satisfactory in their parts, and M. J. Mahoney gave a good portrayal of the lawyer. Annie Pixley to a crowded house 18th.

Item: Annie F. Irish, late with the Kate Glassford co., is with the Muldoon's Picnic co.

HOLYOKE.

Opera House (Chase Brothers, managers): Professor Hurlburt's Equine and Canine Show with Countess and Baron Magri did a small business 15-17 The entertainment was deserving of better patronage.

Items: Barry and Fay rest in New York during election week.—Steve Maley resigned from the Si Plunkard co.—E. A. (Yankee) Locke will write a new play for J. C. Lewis.—Ullie Akerstrom has a fine orchestra.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Arthur Rehan's co. appeared 18 19. They did not draw as large houses as the co. deserved. Burr Oaks 27th; Ullie Akerstrom 29th, week.

Items: Mrs. Clara Fisher Maeder has resigned from Arthur Rehan's co., after the most pleasant relations with that organization. Mrs. Carrie Jamison has taken Mrs. Maeder's place.—Carleton Brothers' Michael Strogoff co., a small party, has been playing minor towns in this vicinity. Pirates, doubtless.—Edward Locke, of A Postage Stamp co., is seriously ill at his home at Keene, N. H.

Later: Shadows of a Great City, the best melodrama of late years, did a large business 22d. To laud the work of Annie Ward Tiffany, George Edeson, W. W. Allen and the balance of the co. would be carrying coals to Newcastle. One and all were rapturously received.—Edward Mosher, the MIRROR's Fall River scribe, is receiving congratulations upon his recent marriage.—Chanfrau will not play as late this season as he did last, and will probably pack up his Kit for the last time in Springfield.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): A large audience greeted Annie Pixley in The Deacon's Daughter 17th. As Miss Pixley has been seen here before in this role, suffice it to say that the piece gave eminent satisfaction. The supporting co. was excellent, and the star's songs, especially, were well rendered and received.

LAWRENCE.

Opera House (A. L. Grant, manager): Stetson Opera co. 15 16 in Ruddygore and Mikado to fair business. Co. fine. Lady of Lyons 17 by local talent. Miss Agnes Hyde, our popular elocutionist, as Pauline, was very good. Henry M. Judge, as Claude, was rather flat, although his acting showed considerable study. He should try some other role. The co. was under the management of Joseph Proctor, the tragedian, of Boston. The Stetson co. are rehearsing the new opera.

LOWELL.

Music Hall (A. V Partridge, proprietor): Seeman's Electra co. gave a very interesting entertainment 19-20 to fair business. Peck and Fursman comb. 29th.

Huntington Hall (John F. Cosgrove, manager): Dixey crowded the house 16th.

SALEM.

Mechanics' Hall (Andrews, Moulton and Johnson, managers): Henry E. Dixey in Adonis to good business 15th. Annie Pixley played to a large and well-pleased audience 16th.

FITCHBURG.

Whitney's Opera House (C. H. Dunn, manager): The Mrs. Tom Thumb co. gave three performances to good business 19-20.

ATTLEBORO.

Bates' Opera House (J. G. Hutchinson, manager): Henry E Dixey and co. in Adonis were greeted with an audience which crowded every inch of available space in the theatre 18th. Mr. Dixey's admirers were very enthusiastic, and evinced their delight by prolonged applause. Stetson's Opera co. in Mikado 27th.

HAVERHILL.

City Hall (James F. West, manager): Stetson's Opera co. 17-18 in Ruddygore and Mikado. They brought a splendid co. and the operas were rendered in a first class manner. Alice Carle was the favorite. Her debut was made in Haverhill on the City Hall stage. Seeman's Electra co. 22d. Mrs. Gen. Tom Thumb Nov. 1-3.

BROCKTON.

City Theatre (W. W. Cross, manager): James O'Neill as Monte Cristo gave an excellent performance to a large house 15th. Muldoon's Specialty co. failed to put in an appearance 18-19. The show had been well advertised, and had a good advance sale, but the money was all refunded.

FALL RIVER.

Academy of Music (Fred. A. Gee, manager): Jas. O'Neill had a large house to see the familiar Monte Cristo 17th. The co is rather better than usual. The Boston Symphony Orchestra did not draw as large a house as formerly, 18th, for some unknown reason. Marguerite Hall was the soloist. Atkinson Comedy co. in Peck's Bad Boy 20th. The audience in the afternoon was fair, and the evening drew a full house. Stetson's Opera co. in Mikado 25th. Annie Pixley 27th.

LYNN.

Music Hall (James F. Rock, manager): Muldoon's Picnic to a beggarly array of empty benches 16th. The largest and most brilliant audience of the season witnessed the Bostonians 17th in Dorothy, the opening attraction in Manager Rock's star course. Annie Pixley in M'liss to good business 19th. Dixey with his large and elegantly-costumed co. came to a big house at advanced prices 20th. Floy Crowell this week.

Proctor's Theatre (A. H. Dexter, manager): Lucier Family 15-16 to empty benches. Levy Concert co. to painfully light business 17th. The Ruling Passion returned and played remainder of the week to good business. Burr Oaks and Wages of Sin this week.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): Muldoon's Picnic to fair business 18th. Nearly all of the co appeared new to their art. The audience took kindly to them, however. Next, Seaman's Electra co.

CHELSEA.

Academy of Music (James B. Field, manager): Annie Pixley in The Deacon's Daughter played to packed and well pleased house 15th. Henry E. Dixey made his first appearance in this city in Adonis 19th. He played to a packed house. The audience was delighted with the excellent performance. The co. is fine. John Stetson's Ruddygore 20th.

NEW BEDFORD.

Opera House (J. C. Omey, manager): A Postage Stamp realized nearly $400, 13th. The piece was satisfactory and the music of the orchestra was delightful. Under Cover 25th; Stetson's Opera co. 26th; Chanfrau 29th.

Items: During the performance of A Postage Stamp 13th, Ed. Locke, a member of the orchestra, was stricken with cerebral paralysis, said to have been caused by excessive cigarette smoking. A physician pronounced it a softening of the brain, and he was sent to his home in Keene, N. H.—Manager J. C. Omey lost a roll of bills at the Old Colony station the other day. The money was found by an honest Lawrence man, who returned it to Mr. Omey and refused to accept the $10 offered by the loser.

WESTFIELD.

Gem Opera House: Herne's Hearts of Oak played to a good house 17th and gave entire satisfaction.

Item: Ben Chadwick, in retiring from the management of the Gem Opera House, carries with him the best wishes of the amusement public.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): The Shadows of a Great City did poor business last week, owing to unpropitious weather. The Bostonians in Dorothy came to a packed house. (No date.) The opera failed to please. Jennie Calef week of 22d; Dixey in Adonis 29th.

Items: Marie Stone, of this city, sang the title role in Dorothy with the Bostonians and received a warm welcome. Miss Jessie Davis, on account of illness, was unable to appear.—The political excitement is having much to do with making business light at every house of amusement in the city.

MICHIGAN.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): The Arabian Nights played to large houses 15 16. Expectation was not fully realized as to spectacular effect. The support, however, was excellent, and the production on the whole left a very pleasing impression. Hanlon Brothers in Voyage en Suisse to good audiences 18-19 Uncle Tom's Cabin 22d. Detroit Light Guard Minstrels will give a benefit performance for the Elks 23d; Fanny Davenport 31st.

JACKSON.

Hibbard Opera House (Fred. Felton, manager): McNish, Ramzo and Arno's Minstrels gave a satisfactory performance to fair business 15th. John D. Griffen in The Corner Grocery delighted a good house 18th. Arabian Nights 19th.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): The Arabian Nights 17th to good business. It is the greatest spectacular presentation shown here. The Hanlons in Voyage en Suisse 20th; Rusco and Swift's Uncle Tom's Cabin 23d; Fanny Davenport 30th.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): One of the Bravest for benefit of the local fire department, to a large house 19th. Chicago Opera co. 22d, week.

ANN ARBOR.

Hill's Opera House (H. R. Hill, manager): Ramza, McNish and Arno's Minstrels to a good house 16th. Dan Sully's Corner Grocery 20th; Gibson's Concert co. 26th; Uncle Tom's Cabin 27th.

KALAMAZOO.

Academy of Music (J. W Slocum, manager): Charles McCarthy in One of the Bravest 17 18 to fair houses. The performance was a good one. Fannie Bloodgood is a pleasing soubrette.

PORT HURON.

City Opera House (L. A. Sherman, manager): J. S. Murphy in Shaun Rhue to a packed house 18th.

CHARLOTTE.

Kellogg's Opera House (Green and Sleator, managers): John D. Griffin as Daddy Nolan in The Corner Grocery to a large house 17th.

GRAND RAPIDS.

Redmond's Opera House (C. H. Garwood, manager): George A Booker and Maude Leigh, two people of average merit, entertained fair-sized audiences all last week with their drama called Fair Play. The play is sensational in character, and appeals more particularly to the gods on Mount Olympus than to the lower parts of the house. The support was good. Monroe and Rice 22d, week.

Items: The new mansard roof recently added to the Powers' Opera House block has greatly improved the general appearance of the building.—Alba Haywood's co. are resting here previous to commencing the Winter season, which commences Nov. 6

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Robson and Crane in Henrietta, week, 15th, drawing large houses during the entire engagement. Rice and Dixey's Pearl of Pekin, week, 22d.

People's Theatre (L. W. Walker, manager): The very fine production of Rosedale last week by this excellent co. drew so well that the management concluded to continue it another week.

Olympic Theatre (W. J. Wells, manager): Minnie Burrough's Majestic Burlesquers produced The Outlaw of the Forest in good style last week.

WINONA.

Opera House (George B. Russell, manager): George H. Adams and Toma Hanlon appeared in He, She, Him and Her to a very light house 13th. A large fire was raging near the theatre. Daly's Night Off gave a splendid entertainment to only a fair-sized house 17th.

STILLWATER.

Grand Opera House (E. W. Durant manager): The Daly's in A Night Off to a small house 16th. The co. is good. George H. Adams, assisted by Toma Hanlon, to a fair-sized house in He, She, Him and Her 18th. George Ober's co. in Dr. Jekyll and Mr. Hyde 20th.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): Rice and Dixey's Pearl of Pekin last week to crowded and enthusiastic houses. This is the best entertainment of the kind we have had here this season.

People's Theatre (W. E. Sterling, manager): J. C. Callahan's Irish Rebel held the boards during the past week and has scored a great success.

MISSISSIPPI.

NATCHEZ.

Natchez Opera House (F. M. Swan, lessee and manager): The Howard co. to small houses 16 17. The co. is a fine one and deserved a much better reception than they received from our people.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): The season opened 15 18 by the Maude Atkinson co. in a series of legitimate drama. The co. play a return engagement Nov. 7-8.

MISSOURI.

KANSAS CITY.

Warder Grand: Emma Juch and her concert co. opened 15th and gave two concerts, which proved a musical and financial success. On Tuesday evening the second act of Gounod's immortal opera, Faust, was given entire in costume, with scenic effects.

Johnson and Slavin's Minstrels opened for a three nights' engagement 18th and played to a big business.

Coates': Bartley Campbell's White Slave has been doing a very good business all last week.

Gillis: The house was opened 18th by Nellie McHenry in Three of a Kind. The co. played a splendid three nights' engagements.

Ninth Street Theatre: Frank Jones in Si Perkins crowded this theatre nightly last week.

Items: John C. Leach, who plays the part of Sing High in The Pearl of Pekin, is the best Chinaman on the American stage.—The result of the reduction in the prices at the Gillis is a large and enthusiastic gathering nightly.—Blanche Stone Barton will sing with Gilmore's Band on its concert exposition circuit. Her initial appearance with the band will be made in this city.—Walter Lenox, Jr., who was in the city Sunday arranging for the appearance of Mrs. Langtry at the Coates next week, is a brother of Fred Lenox, one of the principals in The Little Tycoon, which will be at the Gillis next week. Carl Smith, who plays the part of Mark Hilstone in Harbor Lights, is a resident of this city.—J. Duke Murray, representing Milton Nobles, was in the city last Wednesday.—Charles T. White, now playing Job in The White Slave, is the oldest manager and minstrel on the stage, having built and managed a theatre in New York in 1840, and was then a well-known performer.—J. J. Rosenthal, in advance of The Little Tycoon Opera co., was in the city Wednesday.—Wesley Sisson, assistant manager of A. M Palmer's Madison Square Theatre, made arrangements while here with Jim the Penman for the appearance here of the elder Salvini in repertoire next season. The tragedian will be supported by his son, who gave such an exceedingly clever impersonation of Baron Hartfeldt in Jim the Penman.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Gillette's Held by the Enemy was presented to good-sized audiences 15-16

HANNIBAL.

Park Opera House (Watson and Price, managers): Held by the Enemy came 13th. Business only fair. Skipped 22d; Pete Baker Nov. 10.

JOPLIN.

Haven Opera House (H. H. Haven, manager): A Noble Outcast on the 18th to a small but appreciative house.

Item: The Joplin Zouaves will present Ticket-of-Leave Man some time next month. Wm. Watson, the popular omnibus and transfer man, is acting manager of the Haven Opera House for Mr. Haven, who is in Kansas City, Mo.—Political meetings draw better than the theatre just now.

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

NEBRASKA.

OMAHA.

Boyd's Opera House (Thos. F. Boyd, manager): Palmer's Madison Square co. in Jim the Penman and Saints and Sinners completely packed the house 12-13 and matinee. The co. is almost faultless and if they had remained a week the house would still have been crowded. Jarbeau 22-24; Johnson and Slavin's Minstrels 25th; Robson and Crane 29 31.

Grand Opera House (Crawford and McReynolds, managers): Two Old Cronies to light business 12-13. Mrs. Langtry opened her season here 15-16 in As in a Looking Glass and Lady of Lyons to the complete capacity of the house. Apparently there is no improvement in her delineation since her last appearance. Charles Coghlan is good as Fortinbras, but makes an indifferent Claude Melnotte. Hilarity 26-27.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): Prescott and McLean presented Virginius and Ingomar to good houses 12-13. The support in the main was good. Wills and Henshaw kept a large audience in a continual roar with their comicalities in Two Old Cronies 16th. Mrs. Langtry in As in a Looking Glass to a very large audience 17th. Mrs. Langtry has notably improved, but her support, with two exceptions, is even poorer than that of last year. Prices were advanced fifty per cent.

People's Theatre (R. S. Browne, manage): Frank Lindon co. to fair business week of 15th.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): The Andrews' Dramatic co. in repertoire opened for three nights 11th. A good house greeted them first night, but the performance was very poor, and they did not pay expenses on the following nights. Hilarity co. 18th to S.R.O. The advance sale of seats for this entertainment surpassed anything in the history of the house. The performance was good from first to last, and a better pleased audience never assembled at the Opera House.

Items: A stock co., with a capital stock of $20,000, is being formed to refurnish and repair the Opera House.—Frank Lindon, who was to have opened a three nights' engagement 22d, has cancelled his dates.—He will be here some time in December.—A. J. Webber, manager of Webber's Comedy co., passed through the city to day en route East to organize a new co.—The parade of the Hilarity Patrol Band was the subject of much favorable comment. The orchestra music was exceptionally fine.

FREMONT.

Turner Hall (George F. Loescher, manager): Siddon's Burlesque co. 15-16 to fair houses. Poor show.

PLATTSMOUTH.

Waterman Opera House (J. P. Young, manager): Wills, Henshaw and TenBroeck's Two Old Cronies co. made their first appearance in this city 15th. They gave general satisfaction to a large audience.

GRAND ISLAND.

Bartenbach's Opera House (Steve Reynard, manager): Marie Prescott in As You Like It played to a large house 17th.

G. A. R. House: McKanlass Minstrel co. to fair business 17th. Hilarity 23d; Maggie Mitchell 24th.

HASTINGS.

Kerr Opera House (Dave Taggart, manager): Marie Prescott and R D. McLean 18 19 in Virginius and Romeo and Juliet to fair-sized audiences. They gave general satisfaction. Hilarity 22d.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Henry E Dixey in Adonis at largely advanced prices drew $1,100 17th. The audience was much pleased with the star and co. Dixey's famous song, "It's English, You Know," was encored again and again.

Item: After the performance Mr. Dixey was tendered a banquet by a select party composed of the leading men of the town.

NASHUA.

Theatre (A. H. Davis, manager): Seeman's Electra co. gave good entertainments 17-18.

NEW JERSEY.

TRENTON.

Taylor Opera House (John Taylor, manager): Siberia was the attraction 16 17 and was interpreted by a good co. Around the World in Eighty Days was presented 19 20 to large audiences. Drifting Apart 26-27; Julia Marlowe Nov. 2; Oliver Byron 3d; She 12th; Peck's Bad Boy 15-17.

SOMERVILLE.

Mirror Hall: The cantata, Jephtha and His Daughter, under the management of J. E. Kane, was given to full houses 16-17. A Grass Widow Nov. 6.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Frank Mayo in The Royal Guard and Nordeck 15-17 did a paying business. A Possible Case completed the week to excellent houses. A very capable co., which included George Drew and Robert Hilliard, made this rather complicated piece a positive success. The Boston Ideals, who have had a large advance sale, appeared the first half of this week, and Peter Baker the latter half.

Court Street Theatre (H. R. Jacobs, manager): The second week of the Kimball Opera co. was well patronized. We, Us & Co. this week.

The Corinne Lyceum (Jacobs and Kimball, managers): The Thalia Opera co. demonstrated last week that a good co. giving popular operas can draw accordingly. The audiences were generally large, and the bill being varied each evening afforded every one an opportunity to hear their favorite music. J. B. Polk in Mixed Pickles opened 22d.

At the Museum: A Black Flag did very well last week. An olio co. follows.

The Adelphia offered Emilie Soler's co., which included lady fencers and others, all last week. This week is devoted mainly to sparring exhibitions.

ROCHESTER.

Lyceum Theatre (John R. Pierce, manager): La Tosca, with Fanny Davenport in the title role, was the attraction last week, with the exception of the 19th, when Fedora was presented. The attendance was large. Amberg's German Opera co. 22-25; Rose Coghlan in Jocelyn 26-27.

Academy of Music (Jacobs and Proctor, managers): The Two Johns were very favorably received last week. The audiences were large, and Messrs Stuart and Dresser kept them in the best of humor. This week, Minnie Oscar Gray. Bunch of Keys next.

Grand Opera House (P H. Lehnen, manager): A Possible Case was presented 15 17 to medium business. The co. was first-class. On 19-20 the Boston Ideal Opera troupe appeared to fine houses. The Three Blind Mice 25 27.

Items: Will C Cowper, of the Grandfather's Clock co., which closed a disastrous engagement at the Grand 13th, was arraigned before the courts here last week for defaulting a hotel bill. Mr. Cowper having become security for the co. while here. He was brought from Utica to this city.—J. H. Lester, of the Academy, has been quite ill last week.

TROY.

Rand's Opera House (E. Smith Strait, manager): Business at this house was rather light last week on account of stormy weather, with the exception of Monday night, when the Boston Ideals appeared in Carmen. Henrietta Berleur appeared 23-24 in a poor play entitled The Romance of an Actress. She was supported by a weak co. Barry and Fay in McKenna's Flirtation 19 20.

Griswold Opera House (Jacobs and Proctor, managers): N. S. Wood in The Waifs of New York did a good business all last week.

OSWEGO.

Academy of Music (Wallace H. Frisbie, manager): Nixon and Jackson's co. in Our Picnic for three nights commencing 15th; very small houses. If the co. is not improved they will not last long. Mendelssohn Quintette Club to fair business 18th; Boston Symphony Club 26th.

AUBURN.

Academy of Music (E. J. Matson, manager): Hi Henry's Minstrels played to big business 15th. The audience was well pleased. The Mendelssohn Quintette Club, of Boston, drew a small audience 19th. It deserved a better attendance. Grandfather's Clock 22d.

NEWBURG.

Academy of Music (A. Stanley Wood, manager): A crowded house greeted T., P. and W.'s Minstrels 15th. The audience was well pleased with the entertainment. Margaret Mather 26th; Three Blind Mice 31st.

Old Opera House (W. D. Dickey, manager): Howorth's Hibernica to a light house 16th. Good panorama but poor variety show. Arizona Joe to a very small house 18th. Poor show. A Postage Stamp 23d; Star Comedy co. 25-27.

MEDINA.

Bent's Opera House (M. J. Marttene, lessee and manager): Frank Mayo and his excellent co. delighted a large audience in Nordeck 19th. The co. will make two more stops, Rochester and Syracuse, before opening in New York City. Gormans' Spectacular Minstrels 25th.

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): The Apollo Club gave Pinafore to big business 17-19. The Club give Pirates next.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): Grandfather's Clock 15-17 to only medium business The co. contains some good people, but political excitement seriously effects business here. True Irish Hearts 29 31.

City Opera House (William J. Supple, manager): Blind Tom to a well-filled house 20th.

ELMIRA.

Opera House (W. E. Bardwell, manager): No attractions until after the Presidential election.

Madison Avenue Theatre (G. W. Smith, manager): Ada Gilman in Bubbling Over came 15th to small receipts. Peck and Fursman's Uncle Tom's Cabin came 20th, taxing the capacity of the house.

Item: Stetson's U. T. C. co. was in the city en route to Port Jervis, N. Y., where it will remain until after election.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Ada Gilman in Bubbling Over to poor business 17th. Old Kentuck to fair business 20th.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Pat Rooney, supported by a good variety co., to good business 20th. Kentuck, advertised for 18th, did not put in an appearance.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): The Boston Ideals played to big business 16-18, but did not give as good satisfaction as usual. Grandfather's Clock came 19-20 and failed to please. The play of Grandfather's Clock will never run ninety years without slumbering. Frank Mayo in The Royal Guard 25-27.

Alhambra Theatre (Jacobs and Proctor, managers): Gray and Stephens did their usual good business last week. We fully corroborate all that the Giddy Gusher has said in regard to the intelligence of their dogs. Bunch of Keys 25 27; George C. Boniface 29 31.

Items: Kennedy, Williams and McGee, of Gray and Stephens' co., are having a piece written for them for next season, entitled A Laughing Stock.—Frank M. Clark, proprietor of the Victoria Hall, Melbourne, Australia, was in town last week.—Charles E Candee, Jr., of this city, has retired from the Three Blind Mice co.—Frank and Lillian White are visiting here.

PORT JERVIS.

Opera House (George Lea, manager): Arizona Joe played to a top heavy house 20th. The Lillian Kennedy co., 22d, week.

CANANDAIGUA.

Kingsbury's Grand Opera House (S. Kingsbury, manager). Hi Henry's Minstrels to good business 19th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): The Battle of Gettysburg diorama exhibited here afternoon and evening 20th to good business. Three Blind Mice 23d; Julia Marlowe 29th in Ingomar.

Item: Manager E. B. Sweet, of the Opera House, is confined to his rooms with brain fever since 22d.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Ada Gilman and a strong co. in Bubbling Over 20th. Business was only fair, but the performance was very good. J. Connor Roach 31st.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Howorth's Hibernica entertained a large audience 17th. Sol Sam's Minstrels, who have been rehearsing here during the past week, opened to a good house 20th. The co. did fairly well, and after a few changes which the manager proposes to make, it will be deserving of patronage.

PENN YAN.

Opera House (George R. Cornwell, manager): Hi Henry's Minstrels were greeted with a crowded house 17th. Fred Rowley, of this town, is with the troupe. Uncle Tom's Cabin 25th.

ROME.

Sink's Opera House (E. J. Matson, manager): W. C. Cowper in Grandfather's Clock to a small house 18th. Blind Tom to a fair-sized audience 20th. Ada Gray 22d.

NORTH CAROLINA.

DURHAM.

Stokes Opera House (J. T. Mallory, manager): Mrs. Scott Siddons to a small house 15th. Clinton Hall in Ranch 10, 18th, to fair business.

Item: Several dates have been cancelled, as Rev. Sam Jones lectures for the next fifteen days.

OHIO.

EAST LIVERPOOL.

Brunt's Opera House (Thompson and Way, managers): Pat Muldoon to a full house despite a large political demonstration 16th. Agnes Villa co. 19th. Fisher's Cold Day was advertised for Nov. 1, but cancelled its date.

PORTSMOUTH.

Grand Opera House (H. S. Grimes, manager): A Cold Day co. to standing-room only 16th. McNish, Ramza and Arno's Minstrels 25th.

Items: Manager Grimes has been absent from the city. Capt. Lon McFarlin is filling his place at the Grand.—THE MIRROR is for sale at Ben Wood's newsstand, Chillicothe Street.

SANDUSKY.

Biemiller's Opera House (Rutter and Ilg, managers): Baldwin's Comedy co week of 29th.

LANCASTER.

Chestnut Street Opera House (Frank Matt, manager): A Cold Day came to a delighted audience 18th.

MANSFIELD.

Opera House (Miller and Dittenhoefer), managers): A Soap Bubble drew a large audience 18th. Nat Goodwin Nov. 8

[CONTINUED ON EIGHTH PAGE.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Time shall unfold what plaited cunning hides;
Who cover faults, at last shame them derides.
—*King Lear.*

*** The New York Mirror has the Largest Dramatic Circulation in America.*

Theatre Advertisements and Newspapers.

For what purpose does a theatre manager put advertisements in the newspapers?

"To inform the public what may be seen on his stage—give us a harder one," the honest, unsophisticated reader makes haste to answer.

But while there should be no doubt whatever on this point—since it is the only view which can be supported on moral and æsthetical principles—it is nevertheless a fact that mystification arises now and then in the public mind when some person of small mental resources and large speculative tendencies seeks to upset preconceived notions of the true relation of theatres and newspapers by ordering his "ad." out of some paper whose critic, in the fulfilment of his strict duty, has taken occasion to express his opinions on a performance candidly and severely.

Such a manager is Henry E. Abbey, whose attitude would seem to imply that the dramatic critic is the lackey of the box-office; that honest convictions are hostile and improper, and that the writer and the counting-room are so closely united that the one can be chastised for telling what he believes to be the truth by refusing all patronage to the other.

We never supposed that Mr. Abbey was anything more than a venturesome speculator in theatricals. We never did him the injustice to believe that he cared a straw about art or art-criticism for their own sakes. But we did imagine that he possessed a modicum of good sense in respect to the every-day commercial side of his transactions.

By his peevish display of ill-temper toward the *Tribune* Mr. Abbey has put himself in a foolish and unenviable light. His withdrawal of the Coquelin advertisements from that journal amounted to an avowal that the distinguished critic, Mr. Winter, had in some measure owed allegiance to Mr. Abbey, because Mr. Abbey advertised in Mr. Winter's paper, and that it was not merely for the information of *Tribune* readers that Mr. Abbey availed himself of that medium.

The *Tribune* good-naturedly pointed out Mr. Abbey's mistake, and the *Herald* took occasion to emphasize its contemporary's remarks. Strange to say, Mr. Abbey has not removed his advertisement from the *Herald*, as a proper chastisement for its impertinent interference in the matter. Such influential journals as the Philadelphia *Ledger*, the Rochester *Express*, and many others have also seized this opportunity to read Mr. Abbey, and such managers as share his delusions respecting advertisements and criticisms, a severe lesson. They may not have the good sense to profit by it, but it is not likely that they will soon forget it.

Several years ago THE MIRROR editorially deplored Mr. Abbey's plan to present the Passion Play in this city. This was Mr. Abbey's cue to remove his advertisement from THE MIRROR. We then proceeded, actuated by a lofty sense of duty, to render it impossible for Mr. Abbey to carry into effect the contemplated desecration of the Theatre. He was forced at the last moment to withdraw from the contest, whipped into submission to the public will.

Mr. Abbey evidently profited by this wholesome castigation for a time. He again became a patron of THE MIRROR. But last season, when The Mousetrap was produced, at the opening of Wallack's, THE MIRROR reviewed that piece adversely and predicted disaster unless suitable material were obtained for the proper presentation of the company. Mr. Abbey immediately stopped his advertisement, but failed to heed THE MIRROR'S advice, and its predictions, as everybody knows, were more than realized.

Mr. Abbey furthermore denied the usual courtesies of the theatre to THE MIRROR, but our critic regularly bought his seats and noticed the performances impartially. During the Coquelin-Hading engagement we have similarly procured tickets, and our reviewer has carefully criticised the various productions without prejudice.

We present elsewhere the interesting views of our managers respecting the questions involved in these two instances.

Several, we regret to notice, are averse to speaking on the matter. Why? Surely not from a mistaken idea that the subject is too delicate to be handled bravely? There is really no need for anybody to fear taking one side or the other—the right or the wrong, as the case may be.

We are glad to say that a simple, frank, straightforward stand is taken by the majority, and that they not only have level heads and clear consciences, but a just and proper understanding of the distinct relations the theatres bear to the editorial and to the business departments of the press.

As for Mr. Abbey, it is perfectly plain that he is a very small man wearing a very large pair of pants.

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Solar Sophistication.

As the sun sets the shadows of objects of fair and substantial proportions are lengthened and distorted into grotesque and fantastical shapes. Likewise, when the diminishing rays of the *Evening Sun* fall athwart dramatic affairs similar phenomena are observable. Straight things become crooked, crooked things become straight, Truth dances a highland fling in the paling light and a sort of general obliquity prevails.

A specimen *fantasia* was presented by our penny contemporary not long ago in the form of the following paragraph:

> The Actors' Fund dramatic agency will be a source of animated and, perhaps, personal discussion at the next annual meeting of the Fund. A number of actors declare that they will endeavor to procure a reorganization of the bureau, and will make a special fight to save the advantages absolutely free. The present system of fees does not seem to them proper.

Perhaps the *Evening Sun* possesses seerlike powers in addition to its ability to eclipse all its contemporaries where errors of fact and opinion in dramatic matters are concerned. But why doesn't it tell its readers who will be elected President, or what the weather will be on Thanksgiving Day, or how the *Herald* "scooped" the Mackenzie story, or why the morning *Sun* has steadily declined in circulation, or anything else of moment, possessing contemporaneous interest, instead of prophesying so far ahead as the annual meeting of the Fund in June, 1889?

We should be far more surprised if the *Evening Sun* were able to give the names of several, or even of one, of the "number of actors" who want to reorganize the Fund's Bureau with the object of making it free. These histrionic nihilists must assemble only in our contemporary's imagination; they have not yet materialized anywhere else.

What the *Evening Sun* meant to say was that the system of fees does not seem proper to the *Evening Sun*. No complaint has been heard in any other direction, and for the very good reason that there is no reasonable grounds for complaint.

As a matter of fact the Dramatic Bureau's charges are less than those of any private agency in the town. It demands of actors a commission of but one-fourth of the first week's salary on long engagements; while the others charge from one-third to one-half, according to circumstances, or whatever the agents think their customers will pay.

The Bureau's terms are not variable; everybody is treated the same. Unless the testimony of sundry professionals is incredible, there are agents in this city who habitually procure choice engagements for a certain set of favored customers, in return for which service they receive liberal bonuses in addition to the regular percentages. This state of affairs does not exist in the Fund's Bureau, which not only has an honest manager in charge, but is supervised by a committee selected from the Trustees.

Such valuable and unselfish friends of the Fund as the *Evening Sun* would raise a terrible din if the Bureau were not made self-sustaining by the exaction of reasonable and proper fees. We should hear loud denunciations of an arrangement which caused the squandering of money given to the Fund for expenditure in charitable directions.

The Bureau was established because the members of the association and the profession demanded an agency which should be conducted squarely, and where the charges should be as light as possible. If it simply pays its expenses it is of immense benefit to actors; if it is not only of benefit but also a paying venture, the surplus of its earnings will go into the general treasury, which supplies the needs of the sick and the destitute. The Bureau could not be continued if it became a burden of expense, as it certainly would were the fees abolished entirely.

The *Evening Sun* had better throw its rays on something that it knows something about.

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Not So Very Deep.

We have received the following letter:

NEW YORK, Oct. 21, 1888.

Editor New York Mirror:

DEAR SIR—Will you kindly translate for me the possible brilliancy of the enclosed extract from your feuilletonist of last week?

I have turned it every way, and if I can get sense or poetry or coherence out of it I hope I may die. What he meant by sitting down to a banquet of the drama to demolish the dishes, and saying it is well to have a banquet that we cannot eat, and how he is going to have a "rout of gustatory demolition," when he cannot eat anything, beats me dead. Please read and make plain. Here you are:

In the banquet of the drama, where we bring our appetites to demolish the dishes, it is well, perhaps, to have a banquet on the table that we cannot eat, and that is all the rout of gustatory demolition remains divinely the same, dewy and delicious, after the gravy is cold and the joints have done their worst.

This Iolanthe, carved in sweet butter, is deserving only of airy wreaths made of the finest flowers of rhetoric. Anything heavier would disturb the dream.

A banquet that remains dewy and delicious, because nobody can eat it, strikes me as being too deep for utterance. HORSE SENSE.

Horse Sense is not much better than horse appetite. If our correspondent will translate *banquet* into *bouquet*, which as it stands is a natural printer's error, he will dimly perceive, perhaps, what the writer tried to say.

It is quite possible to have a bouquet on the table that you cannot eat, and it is apt to remain dewy and beautiful after the feast is over.

But Horse Sense would be apt to do just what the printer has done—confuse the two things. Horses will eat bouquets. Actors never do.

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Our Pastor's New Pulpit.

THE MIRROR gives greeting to Tony Pastor, compliments him heartily on the beauty and luxuriousness of his new theatre, and congratulates the public of this great and glorious city on the acquisition of such a charming home of variety and vaudeville.

Mr. Pastor deserves well of New York.

For many years he has presented a species of entertainment possessing the most interesting and attractive features without permitting a descent to the grossness and vulgarity which, unfortunately, have brought variety shows into disrepute among reputable playgoers in many communities.

Mr. Pastor's performances have always been pure and wholesome and straightforward, and they have engaged the services of the cleverest people in the multitudinous ranks of specialty artists.

Men are not afraid to take their wives and families to Tony Pastor's Theatre, for they know that Tony Pastor's name is a guarantee of respectability. During many seasons we have failed to note one act or word on his stage which shocked good taste or offended good morals. And so it has come to pass that Mr. Pastor's establishment has won a unique and enviable reputation among all classes. Almost everybody, in fact, frequently embraces the opportunity it affords of witnessing a class of exhibition which is not considered either safe or proper, in all cases, to investigate very closely elsewhere.

What Dockstader's is to minstrelsy Tony Pastor's is to variety Often when one has had a satiety of drama and opera one can find salutary recreation and solid enjoyment by a visit to the well-known place in Fourteenth Street. And now that there is an auditorium and a stage adequate to the character of the programme and the nature of the attendance, the change will be all the more pleasant and agreeable.

There is still another thing for which Mr. Pastor especially deserves our respect and commendation.

While variety shows of a silly and boisterous class periodically sail into our combination theatres under such aliases as Brass Monkeys, Tin Soldiers and Holes in the Ground, Mr. Pastor has stuck honestly to his true colors and given his thousands of patrons just what they expect and just what they want.

He has preserved variety as a distinct and, in its way, admirable form of entertainment, without resort to any masquerading devices, and the art of the legitimate dramatic stage has accordingly suffered no violence at his hands.

Again, the MIRROR congratulates everybody concerned on the opening of the new theatre, and expresses the wish that the spick-an-span edifice may bring to Mr. Pastor the ample measure of good luck which should be his by right of merit.

Personal.

GILLETTE.—William Gillette has located in town for the Winter.

ANDERSON.—Mary Anderson sails for this city from England on Saturday.

HARRISON.—It is reported that Maude Harrison will be married in this city to day (Thursday) to James A. Carson, the proprietor of the Columbia Theatre, Chicago.

REED.—Roland Reed, during his engagement last week in New Orleans, was presented by Manager David Bidwell with a handsome gold watch, chain and locket.

THEO.—Mme. Theo, on being interviewed recently, stated that she will not come to America before 1890. She hoped then to be able to play the role of Eve in Adam and Eve, with Henry E. Dixey as Adam.

BYRON.—One of Oliver Doud Byron's cottages at North Long Branch was struck by lightning the other night. This is the third time that heavenly electricity has tackled Mr. Byron's houses there within the past three years.

ARNOLD.—Florine Arnold has decided to give her company a rest for two weeks before the Presidential election, reopening in Detroit on election night. She is making preparations to produce another play to alternate with her husband.

ARTHUR.—Mr. and Mrs. Joseph Arthur are on the *City of Rome*, which left England on Wednesday of last week. The American season of The Still Alarm will open at the Boston Globe Theatre. The piece has passed its 100th performance in London.

GILMAN.—Wenona Gilman — whose new novel, "The First or the Second," out-Rives Amelie Rives' "Quick or the Dead?"—has aspirations as a dramatist, it is said, but no desire to act in her own dramatizations. Miss Gilman was on the stage at one time.

BURNETT.—Mrs. Frances Hodgson Burnett arrived here on Saturday from England by the *City of New York*. Just before leaving England she was presented with a diamond bracelet from British authors for her action in the "Little Lord Fauntleroy" copyright matter.

BENNETT.—Frank V. Bennett, the widely-known and popular manager of The Arlington, at Washington, has been making a visit to this city. Mr. Bennett is as much interested in professional affairs now as when he was on the stage. He was a good actor, but he is even a better hotel man.

DIXEY.—Henry E. Dixey very graciously states that he will restrain the enraged citizens of New York from mobbing the London Gaiety company when they appear here next month, and furthermore he considerately pledges himself not to wreak vengeance on that organization in any way.

MCDOWELL.—Melbourne McDowell is receiving warm praise for his original interpretation of Scarpia in Fanny Davenport's production of La Tosca. It is stated that he has elevated the character above the level of bestiality, and thereby purified the formerly objectionable atmosphere of Sardou's play.

KEAN.—Katherine Kean, who plays Felicia in Gilmore's Twelve Temptations company in a felicitous manner, writes from St. Louis on October 19: "There is no news to tell except that business is absolutely stupendous, but that is not news with this company; and that we get to New York early in December. Bonfanti joined The Twelve Temptations at Cleveland. To me she is a new disclosure, and is really a charming woman."

Manager Gardiner's Shows.

"I left my He, She, Him and Her company out West a few days ago," said C. R. Gardiner to a MIRROR reporter, "and I really think that I have one of the principal comedy hits of the year. George H. Adams has made the success of his life in it, and Toma Hanlon appears to better advantage than ever before. Individual hits have also been scored by Samuel Bernard, W. H. Murphy, Blanche Nichols, Alida Bereault and Anna Martel. An interior of an old farm-house has been substituted for the restaurant scene, and it goes with almost incessant laughter and applause.

"Bartley Campbell's Fate, with Rose Osborne and Russell Bassett in the cast, has played twice in Chicago since the season opened, and the business done has warranted the managers in urging another visit My old stand-by, Only a Farmer's Daughter, begins again on election night. Blanche Curtisse will be the feature of the company. For the opposite part of Justine Louise Mitchell has been secured. She was formerly understudy in the Queen's Mate company. She is a tall brunette and Miss Curtisse is a stately blonde. They will form an attractive contrast.

"I've sold out my interest in The Arabian Nights. As for the famous Uncle Tom organization, I have nothing to say to-day. In the first place, I haven't had time to go into the details yet, and really I don't feel equal to the question unless I 'black up.'"

Rose Coghlan's Canadian Tour.

Gus Pitou left this city on last Monday night for Toronto. He will be absent two weeks, and has gone in the interest of Rose Coghlan, who closed a successful engagement at Montreal on last Saturday night. On the Friday night previous the students of McGill University at Montreal occupied the gallery, and between the acts they entertained a packed house with songs and glees given with college vim. At the end of the third act the collegians called Miss Coghlan before the curtain and sent her elegant baskets of flowers, transmitted by a wire from the gallery to the stage. At the fall of the curtain the students cheered the star, and they sang "Good-night, Coghlan," to the air of one of the college songs as they left the building. Miss Coghlan opened at Ottawa on the following Monday night to a packed house under the auspices of the Governor General of Canada. Every seat and box in the theatre was sold several days in advance.

Attractions Booked for Minnesota.

J. F. Conklin, the manager of the Grand Opera House, Minneapolis, Minn., who has been in this city during the last fortnight making bookings for his own house and that of Louis N. Scott at St. Paul for next season, said to a MIRROR representative:

"I consider that my trip this year was a very successful one, as the line of bookings that I have secured for the two houses is the best that I have ever had. It includes The Paymaster, the Bostonians, Robson and Crane, E. H. Sothern in Lord Chumley, all of Charles H. Hoyt's plays, Rose Coghlan, Robert B. Mantell, Nat Goodwin, Thomas W. Keene, the Lyceum Theatre stock company, Maggie Mitchell, Sol Smith Russell, W. J. Scanlan, Held by the Enemy, the original New York Casino company, The Pearl of Pekin, the Emma Abbott Opera company, Frank Daniels, Paul Kauvar, Mme. Modjeska and others."

Letter to the Editor.

BRIGHT SOUTHERN PROSPECTS.

ATLANTA, Ga., Oct. 21, 1888.

Editor New York Mirror:

DEAR SIR:—It may be of interest to members of the profession generally and to those managers and stars contemplating a Southern tour this season to know that the prospects of good business never were brighter.

The yellow fever scare has had no appreciable effect upon the business of the theatres anywhere in the South. The fever was absolutely confined to Florida points and Decatur, a small place in North Alabama, and Jackson, Mississippi. For a few days there was an uneasy feeling in Alabama and Mississippi, but the health regulations of the State and city authorities soon set everything straight, so that now there is no more of a yellow fever scare in the South—outside of Florida, of course—than there is in New England.

Being free from campaign excitement the Southern cities are now moving along in the even tenor of their way, as it were, and the theatres are being liberally patronized. Here in Atlanta Struck Gas did a good business; George Wilson followed to the biggest audience ever seen in the Opera House; Goodyear, Cook and Dillon came right on the heels of Wilson, and, despite that fact, did a good business; Roland Reed played The Woman Hater to one of the finest audiences ever seen in Atlanta, in point of size second only to that which greeted Wilson, and Ezra Kendall has just finished an excellent engagement.

And the same is true all over the South. Reed and Wilson have been doing great business everywhere; the Gran Opera company and Kendall make similar reports; Downing seems to have had a big week at New Orleans; Keene's business in every city he has visited has exceeded that of former years; The Ivy Leaf has done much better than was expected. And so it goes.

There is no yellow fever and no fever scare, and no election excitement in the South, but every indication points to the best season the South has ever had.

J. K. ORL,
Dramatic Editor the *Constitution*.

Professional Doings.

—Robert B. Mantell made a jump from Chicago to New Orleans last week, resuming his Southern tour. Two nights were lost.

—Fanny Davenport opened in Toronto on Monday night to a house packed to suffocation. La Tosca created a furore, and there were ten calls.

—Harry Miner will sail for Europe, accompanied by his wife, on Saturday, on the *Etruria*. He will be gone about two months, and will visit Paris and the continent.

—The entire scenery and properties recently used in the Gardiner Randall production of Uncle Tom's Cabin are for sale. The scenery is new, having been used only three weeks, and some of it may be utilized in other pieces.

—George H. Murray, agent for Gilmore's Twelve Temptations, made a contract with the Illinois Central Railroad on last Monday to run a special train from Memphis to New Orleans in eight hours—an average of fifty miles an hour.

—Mary Young, the Hettie Preene of H. R. Jacobs' Lights o' London, was the recipient of many floral tributes at the Third Avenue Theatre last week. Miss Young is graceful and natural in the part, and dresses it richly and with fine taste.

—Edward S. Hasson, the proprietor and manager of One of the Finest, states that his season on the road has been very prosperous, and that the Presidential campaign has not so far hurt his business in the least. Mr. Hasson has a strong company and a popular play.

—Managers are invited to send photographs and data for brief biographical sketches of their stars for publication in the programmes at the theatres in Indianapolis. Charles A. Bates, 74-76 Court Street, Indianapolis, is the publisher.

—Several of the members of the Madison Square Theatre company while in Denver, Col., were so impressed with the pleasing prospects of that city that they invested in real estate on Capital Avenue to the amount of $26 000. Among the purchasers are G. W. Pressbrey, J. H. Stoddart and May Brookyn.

—Proctor and Soulier's Academy of Music at Wilmington, Del., was destroyed by fire on Tuesday night. There was no performance going on. The loss is about $40,000 and the insurance from $20,000 to $15,000. Manager Soulier loses $6 000 on scenery and fixtures. The origin of the fire is unknown.

—James E. Fennessy, of Heuck's Opera House, Cincinnati, has filed papers in a suit to enjoin the Casino Opera company from appearing at the Grand next week. The case is a peculiar one, and will prove interesting to several managers throughout the country who are similarly situated with Fennessy.

—The sensational comedy-melodrama, The Dark Side of a Great City, met with success on the road last season, and its popularity continues this season. A strong company has been specially engaged to present this play. Manager Jerome F. Stevens, 54 West Twenty-fourth Street, New York, receives applications from managers having open time.

—Will Rising is running his opera company alone, William Hamilton having been called to New York on legal business. Mr. Rising will come to New York election week, and either reorganize with Hamilton an opera company to produce Martha, Bohemian Girl, The Mikado and other operas, or will accept one of the numerous engagements offered him.

—George H. Adams was injured in Stillwater, Minn., on Thursday last during the performance of He, She, Him and Her He had landed safely on his feet after having been thrown from a catapult, and in attempting to turn a twisting somersault, his feet slipped and he struck the stage violently, spraining his wrist and bruising his face badly. He finished the performance after a doctor had attended to his needs.

—Through a mistake THE MIRROR recently mentioned the Theatre Vendome as located in Memphis instead of Nashville. This brings forth a correction in the *Democrat* of the latter city, which says: "THE MIRROR touched us on the quick, but not the dead, for there's nothing dead about Nashville except the Republican party. THE MIRROR is respectfully informed that the Theatre Vendome is a Nashville institution; a theatre that for elegance and magnificence is not equalled in the South—not by Louisville, Memphis or New Orleans."

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

There is probably no man who could be more missed on first-nights than Wright Sanford, whose death has saddened a great many people. He was probabaly the best type of a man-about-town in the metropolis. Handsome, courtly, amiable, elegant and dignified, his presence always lent distinction to any important metropolitan theatrical event. His judgment in artistic matters was correct and his approval or indifference generally epitomized the verdict of the intelligent public on a new play or actor. When Sanford vacated his seat before a performance was finished it was a certain sign of failure. His deportment in a place of amusement was that of a model playgoer. He never disturbed those in his vicinity by audible comments, he never pushed by a row of people, treading on sundry toes, to get out between the acts; he never noisily declared his opinions in the lobby. He was always reserved, critical and regardful of other people's feelings.

* * *

Wright Sanford, unlike many of the younger brood of wealthy men of leisure in this city, brought no discredit either to the stage or to himself by his constant interest in the theatre and its people. He liked the play and he was fond of the society of players, but the weight of his influence was given to the better class of entertainments. I have known of many cases where he modestly but potently did a kindly service to a deserving actor or actress. He was never found among the callow *jeunesse doree* devouring a leg show, or worshipping at the shrine of some reckless and mercenary burlesque or comic opera divinity, reputed to be no better than she ought to be. He was a kindly, sensible, true gentleman, who never lost his head, and whose fortune not only ministered to his own pleasure, but also to the needs of others. Too frequently the term "man-about-town" is synonymous with folly and vice. In Wright Sanford's case it denoted an existence which made a good many people happy.

* * *

The *Evening Sun's* dramatic reporter has manifested a persistent animosity toward the Actors' Fund ever ever since the paper began publication. His avidity to detect subjects for adverse criticism in the conduct of its affairs has not fallen short of baseless fabrication at times.

There is a reason for this hostile attitude, of course, and it may as well be stated.

The *Evening Sun* man is also employed on the *Clipper*, an honest but densely stupid publication devoted to the lower class of professional sports, the variety stage and kindred matters. It also purports to be a theatrical chronicle, although for many years past it has not enjoyed the support of the dramatic profession, who, caring nothing about prize-fighting and rat-baiting, have found THE MIRROR an organ thoroughly representative in tone, scope, character and ability of theatrical art and interests.

Before this journal appeared on the scene the *Clipper*, in the absence of anything better, was the only dramatic medium.

Thus, you will observe, the *Clipper* has the strongest motives for envying and disliking THE MIRROR.

* * *

The Editor of THE MIRROR has been, for several years past, the Secretary of the Actors' Fund—a position to which he was presumably elected because his paper had been largely instrumental in bringing the Actors' Fund into existence, and for other good and sufficient reasons. He has never craved the office, nor does it appear that he has been either inefficient in the discharge of its not always grateful duties or that the Fund has suffered any palpable disadvantage through the connection. He has always stood ready to relinquish the office and continue to serve the Fund unofficially. In this respect he merely shares the feeling of every officer of the Association, from the President down.

THE MIRROR has been able to do the Fund some service and to aid its work, and it means to do more.

* * *

The *Clipper's* envy and dislike for THE MIRROR are carried over into the columns of the *Evening Sun* by the small-calibred gatherer of items who is employed on both, and they take the shape of periodical libels on the Fund.

Moreover, the *Clipper* and Col. T. Alston Brown, who was formerly on its staff and is now a contributor of dry and mouldy reminiscences to its vapid pages, are on such terms of intimacy that its *Evening Sun* reporter considers the Fund's Dramatic Bureau a rival to the agency of Simmonds and Brown, and as such a fit subject for slurs and abuse.

Doubtless the squarely managed Bureau has cut more or less into the trade of those polished and scrupulous gentlemen, but why that fact should in any way interest the non-professional readers of the *Evening Sun* no man gifted with average common sense can tell.

Editor Charles A. Dana may not care whether the dramatic stuff in the *Evening Sun* is carefully selected and decently served or not; but he may be more or less entertained in learning how his paper is manipulated to satisfy the jealousy of a decayed sporting sheet and to assail the honest competitor of a private dramatic agency.

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Was Ist Los Mit Abbey?

The action of Henry E. Abbey in removing his advertisement from the *Tribune* because its critic, William Winter, said in his paper that M. Coquelin was a low comedian, has caused considerable discussion. The incident itself is of trifling importance, but there are several points involved which are of universal interest to managers, actors, dramatic critics, newspaper proprietors, and the playgoing public.

First: It raises the question whether managers and newspaper men consider that an advertisement is given and received with the understanding that it is to influence the latter's convictions.

Second: It stimulates inquiry as to the views held by those whom the relationship affects.

Third: It reveals the fact that in these enlightened times, when art has advanced to a high point of development and culture is presumably predominant, there exists, in the mind of at least one man conspicuous in theatrical management, the idea that criticism is a box-office adjunct and the critic owes some sort of allegiance to the manager.

Mr Abbey's action in the case of the *Tribune* is perfectly consistent with his attitude heretofore. When he opened Wallack's Theatre last season THE MIRROR criticised the inaugural play adversely and the theatre's advertisement was promptly withdrawn from its business columns. The matter has never been referred to previously by us, because it was one of no public importance. But the publicity given to the similar incident by the *Tribune* and the press, gives our experience a corroborative value.

These facts and the principle involved were formulated into questions and given to a MIRROR reporter with instructions to interview the managers of the various theatres in this city and secure their ideas regarding the relationship, if any, between advertisements and criticism. Below will be found the results of this tour of inquiry:

Manager Daniel Frohman, of the Lyceum Theatre, was found in his private office, and evinced no reluctance to answer the question put to him by a MIRROR reporter regarding the stand of his theatre in cases where the criticism of performance, player or play might not be entirely in accordance with his own views. He said:

"I advertise in the newspapers for the purpose of presenting to the eyes of theatregoers the current attraction at my house. I cannot object to any just or dignified criticism which the newspaper's critic may choose to write of the performance. I do not connect the two departments. I do not think that the advertising, therefore, subsidizes criticism. The latter is a distinct function which I encourage rather than censure."

Manager Mart W. Hanley was busy paying off the salaries of Mr. Harrigan's company when the representative entered the office of the Park, but he spoke willingly.

"I believe," he said, "in every manager using his own judgment with regard to advertising. That is what we do here. I do not believe, though, in paying any newspaper, daily or weekly, an amount of money—no matter how large or how small—to abuse me. No manager is justified in doing that. But honest criticism I believe in, and I am only too happy to say that I have always been very fortunate in all my dealings with the press, not only in this city, but throughout America. Among newspaper men I find my warmest friends."

Manager Harry Miner was seen at the People's Theatre, making preparations with H. C. Jarrett for a European trip.

"I think," said Mr. Miner, "that the critic on a newspaper has a perfect right to say just what he thinks of any play or star, because that is his opinion, and to express that opinion he is sent there. Otherwise every star and play would get no end of commendation, simply because it would be bought. When I advertise in a paper I put more value on the locals than I do on the advertisement, and certainly if I've got a bad thing I don't want the newspaper critics to give me a good notice. If he does, when I had the luck to get a good thing and receive favorable criticism for it, the confiding public would not believe that it was good, and I would be a loser in the end. I think that if it were for the notices alone that I put in an advertisement, it would pay me to take it out and send down favorable criticisms instead, paying for them at so much per line as reading notices with the inevitable 'Adv.' at the end.

"But it is not for the notices or criticisms that I advertise in the newspapers. It is to inform the public of the attractions that I have at my different theatres, and to have my theatre among the others in the amusement directories. I have often profited much by the advice of critics, and I value the opinions of those of this city very highly."

Manager Charles R Burnham when spoken to said:

"I do not think that any manager considers the advertising and the criticisms in a paper as one and the same thing, or that he connects the two. When, however, a manager reads a criticism that is unjust—in fact, that is not a criticism—and feels, or believes, that there is some personal animosity or feeling back of it, he may be justified in removing his advertisement, but not because a criticism is not favorable."

Manager Tony Pastor's ears were yet resounding with the applause that had followed his latest topical song when the reporter questioned him as to the stand he took on the questions of advertising and criticism. He said:

"We pay for our advertisements and not for our criticisms. If the critics have a mind to say anything about us it is to our benefit. We can get along without paid notices. We get the benefit of the reading columns, and we must take our chances whether the notices are good or bad. I have had bad notices in my time, but it was generally because the artists were bad, and then I was glad to know it, and the papers had a right to say it. I would not control that by advertising. The critics have a right to say what they think of things, and they generally do when they're independent. Those managers who want good notices all the time ought to buy a paper of their own and then they'd have good opinions of their attractions continually. I do not consider that criticism in this city can be bought either by advertising or money, and I think, too, that the critics are very generous—sometimes too much so. Since I have been in the profession I have always been treated nicely. Some years ago, if you will remember, the managers banded together against the *Herald*, and every one of them took his advertisement out of that paper but me. I had no grievance against the paper. The duty and the business of every theatrical man who is dependent on the public is to make friends and not enemies."

Manager Frank B. Murtha was found to have very emphatic opinions.

"As far as I am concerned," he said, "I have never yet asked a newspaper man for a favorable criticism. I put my advertisements in the papers for the public to see what's being played at my theatre, and so far as critics are concerned, I think they have the right to write exactly as they see fit, provided it is their honest conviction and not the result of prejudice. If a man comes here to criticise my play I want to know if it is bad, and positive injustice is done me when I get a good notice for a bad play."

Manager J. W. Rosenquest was seen at the Bijou.

"There is not enough of the commercial spirit in the theatrical business," he said, in answer to the reporter. "A big clothier or a big shoemaker advertises to draw custom. I advertise in the same way. I cannot think that any amount of criticism, good or bad, can be influenced by it. Here is a statement where Col. Sinn and myself have spent in the seven weeks that Facination played at the Fourteenth Street Theatre for extra advertising the sum of $2 466 25. Now, if I didn't think that that money was going to double itself, I certainly would not have spent it. I advertise my theatres as I would advertise if I were in a commercial business."

Manager Ed. Gilmore was walking down Broadway when the reporter espied him. His views were found to be rather novel.

"I think there is a good deal of money thrown away on advertising," he said, "and I think that when adverse criticisms come along the advertisements should be cut down instead of being increased, but I don't think they ought to be taken out. As a general thing the criticism met with in the daily papers of this city is honest, and then again some criticise from their own peculiar standpoint. They write just as they feel. If they have had a bad dinner or domestic unpleasantness they run down the piece. But this putting of half-column advertisements in papers is unnecessary; if a play has merit then the public will advertise it. If it is not a good play the public will not go to see it."

Manager A. M. Palmer was seen and asked for his views in regard to the matter.

"I have nothing whatever to say on the subject," was his reply; "nothing whatever."

Manager Frank W. Sanger also refused to put himself on record.

Manager J. M. Hill was found at his office in the Union Square Theatre. He added his name to the list of those who would not speak upon the subject at all.

MR. ABBEY'S ADVERTISING.

New York Tribune, Oct. 17.

Mr. Henry E. Abbey, who is renting Palmer's Theatre from its new proprietor for the season of French plays, has withdrawn his advertising from the *Tribune* and has refused the representative of this paper the courtesies of the theatre during the continuance of the engagement. The only possible inference is that Mr. Abbey feels personally aggrieved at the estimate placed upon the acting of M. Coquelin in these columns, and adopts this method not only of testifying his anger, but of seeking to influence the course of the paper for the future with regard to this and other of his enterprises.

We confess to some surprise that Mr. Abbey should have been guilty of so foolish and vulgar an action. Weak displays of resentment of this sort are not uncommon with managers whose experience has been confined to the agricultural districts and who are not accustomed to severer criticism than that which usually appears on the exterior of a patent inside; or with actors who are absolutely persuaded that the failure to eulogize the manner in which the announcement is made that the carriage waits arises from a deep-seated, personal spite on the part of the entire body of critics. But Mr. Abbey, while not a manager in the sense that Mr. Palmer and Mr. Daly are managers, is a man of affairs, a large and usually successful speculator; and we certainly should have supposed that he had too much knowledge of the world to make himself a laughing-stock. He ought to know that the *Tribune's* critical opinions are not to be bought nor bullied. They are not influenced by such advertising as Mr. Abbey may bring us, the amount being probably more important in his eyes than it is in ours, and they will not be affected by the withholding of advertising. All that he achieves by his action is to make public his apparent belief that the critical views of a newspaper are or ought to be a matter of bargain and sale between the manager who advertises and the newspaper which prints the advertisement—a theory which will be indignantly resented by every self respecting journal and every self-respecting manager.

It is a mark of a peevish and ill-balanced mind to assume that some personal motive always lies at the bottom of an unfavorable criticism. The opinions expressed by the distinguished critic of the *Tribune* upon the acting of M. Coquelin were certainly not influenced by any lack of kindly feeling toward him, as there is abundant evidence to show, nor toward Mr. Abbey, whose numerous enterprises, theatrical and musical, have always had generous treatment in this paper. Mr. Abbey ought to be willing to recognize the possibility of an honest difference from his opinions, although he is conscious of course that his own views upon any art question are based upon profound knowledge and are infinitely valuable. As for M. Coquelin, we unhesitatingly acquit that accomplished artist of any share in the action of his manager. The *Tribune* will continue to criticise these performances without the aid of Mr. Abbey's complimentary tickets, which, he seems again to have supposed, gave him a mortgage on the opinions of the critic. Mr. Abbey may live long enough, if he grows wise at a very rapid rate, to find out that the views of a paper like the *Tribune* are not governed by free seats and advertising.

Meantime the *Tribune* will endeavor to continue its dividends to its stockholders without his powerful assistance, and will treat his various speculations as kindly as before, where kindness is deserved, undeterred by the fact that, in this trifling transaction, he has exhibited neither good sense nor good manners.

MR. ABBEY AND THE TRIBUNE.

New York Herald, Oct. 18.

We reprint elsewhere the gentlemanly and courteous editorial in which the *Tribune* announces the withdrawal by Mr. Abbey of his theatrical advertisements from its columns. The action of Mr. Abbey is ridiculous, for he has intelligence enough to know that no journal is ever influenced in fair, just criticisms by its business relations with a theatre. Such a thing might be possible in Deadwood City or Arizona Gulch or some of our wild Western Territories, but not in New York.

The *Tribune* is to be complimented upon its good temper. Mr. Abbey, however, is in this unfortunate position: He is about to make a tour with his company. The newspapers on the road will know that he will tolerate from them nothing but praise. Consequently, no matter how warmly any journal, in honest commendation, speaks his praise, it will be regarded as a "box-office notice" or a paid "news" item. This will be a cold comfort to the ambition of his artists, who in the long run will prefer criticism to fulsome, ignorant, mercenary commendation.

Some years ago there was a foolish crusade against the *Herald* like this of Mr. Abbey against the *Tribune*. Then most of the managers united and vaunted in their posters that they "did not advertise in the New York *Herald*." All of which was an immense advertisement for the *Herald*, and in the end the managers were heartily ashamed. The relations between the New York newspapers at that time were somewhat strained, and our contemporaries took silent sides with the managers. We, however, regard the question as one of primary interest to the public and commend the self-respect and courage of the *Tribune* as a public service.

CRITICS AND MANAGERS.

Philadelphia Ledger, Oct. 18.

The manager of M. Coquelin has withdrawn both his advertisement and the usual complimentary admissions to his theatre from the New York *Tribune*, for the reason that he is dissatisfied with the opinions of Mr. Winter, the accomplished dramatic critic of that journal, has expressed in respect to the acting of the eminent French comedian. This manner of evincing managerial displeasure at newspaper criticism is not new, but it can scarcely be defended because of its antiquity. If there ever was a time when the publisher of a book expected that, because he sent to a public journal an advertisement announcing its issue, and a copy for editorial review, he would therefore receive a more favorable notice, it may assuredly be said that that time passed long ago. The manager of a theatre certainly stands in no better position toward the newspaper than the publisher of a book, and the play and the actor are not upon a higher plane than the book and its author.

With a long acquaintance with the dramatic critics of the leading cities of the country, and a pretty thorough knowledge of their work, we can recall no single instance in which malice or the spirit of unfriendliness, or of prejudice, even, inspired a dramatic criticism. Mr. Winter, if he does not indisputably hold the very first place in the rank of the critics of the United States, does hold it in the estimation of many of those of the wisest and fairest judgment, and those who know him, including the manager who has sought to bar him from his theatre, know that he is absolutely incapable of writing a line or a word of dispraise in the spirit of uncharitableness, injustice or prejudice.

If the time should ever come, and it would revolutionize the stage were it to come, when dramatic critics would speak the truth as bravely and frankly about plays and actors as literary reviewers speak it regarding books and authors, managers like M. Coquelin's would find no newspapers to advertise in, and no critics to whom to extend the courtesies of their theatres. Then, also, would bad plays and incompetent actors be as rare as now they are common. But any manager who fancies that the critic should write favorably of his plays or actors because he is an advertiser in the paper for which the critic writes has a good deal to learn about reputable journalism. Among other things which he would learn is that between the editorial and advertising departments of every respectable newspaper there is decreed and maintained an absolute divorce.

Our personal knowledge embraces no dramatic critic who, before sitting down to write his opinions of a play or player, consults the advertising column. His criticism may not be always fair to the public, because of his too generous disposition to excuse demerit and overpraise merit, but it is rare, indeed, that it is not more than fair to the actor. So truly and generally is this the case that if every dramatic critic were as prone to nothing extenuate as to nothing set down in malice about either play or players, at least one-half of both would find their occupation of the stage gone—swept away by the just critic's justly expressed opinion.

FOOLISH MR. ABBEY.

Rochester Express.

It seems clear that in the whole transaction Mr. Abbey has been hot-headed and foolish and that Mr. Winter has simply tried to do his duty. Mr. Abbey ought to know that he cannot influence the opinions of a reputable paper by complimentary tickets or by any amount of advertising, and he should be sharp enough to see that by taking out his advertisement from the *Tribune* he is following the example of the man who cut off his nose to spite his face.

In the Courts.

THE HILL-MATHER CASE.

Almost a week was consumed by Judge Andrews in Supreme Court Special Term in hearing the differences between J. M. Hill and Margaret Mather in the former's suit for a permanent injunction to restrain the actress from appearing or performing with her new managers, Gilmore and Tompkins. From rulings of the Judge during the progress of the trial it is likely that he will decide the case in favor of Manager Hill. The Judge has expressed the opinion that it was Miss Mather's duty to have continued with her old manager until her contract with him had expired.

Manager Hill was the principal witness in his own behalf, and told the story of how he had brought the actress before the public, had made her what she is at considerable expense to himself, and testified that as she had willingly renewed her contract with him she should be compelled to carry it out. He asserted that he had never refused to permit her to examine the books, had rendered her proper accountings, and during their business relations had provided her with all the money she asked for. He had made contracts with various managers throughout the country for her production, and if she was permitted to break her contract with him he would be put to great annoyance and irreparable damage. His testimony was supported by attaches of his company, actors and managers from out of town.

Miss Mather related her experience with the manager, told of his investments of her money, and stated that after several years in business, when she requested to be shown the books and asked for an accounting, he became very angry. She never received weekly statements until the first year of her second contract, when her husband attended to the finances. Then the manager failed to give his attention to the company, and the route was not properly prepared. She stated that she made the new arrangements with Gilmore and Tompkins because she considered herself released from all moral and legal obligations to Mr. Hill by his breach of faith, his failure to keep obligations and his general neglect of duty.

The trial was concluded Monday afternoon. The Judge reserved his decision and gave the counsel for both sides permission to put in briefs upon the questions raised.

THE THALIA LITIGATION.

The Thalia Theatre warfare between Proprietor William Kramer and Managers Gustav Amberg and H. R. Jacobs was the subject of further discussion before Judge Barrett, of the Supreme Court, the other day, when the counsel for the managers made an application for a writ of prohibition to restrain Civil Justice Clancy from proceeding with the suit instituted by Mr. Kramer to dispossess them.

The counsel insisted that Judge Clancy had no jurisdiction in the matter, as it was an equity case. Ex-Judge Dittenhoefer opposed the motion, and Judge Barrett dismissed the proceedings with ten dollars costs.

On Tuesday Mr. Amberg's counsel obtained another writ from Judge Barrett, enjoining Judge Clancy from going on with the dispossess proceedings. This writ is made returnable next week.

PAYMENT OF STOCK CERTIFIED.

A certificate, showing the payment of the capital stock of the Broadway Theatre company, has been filed in the office of the County Clerk. The certificate is made by Frank W. Sanger, T. Henry French, and David B. Ogden, the trustees of the company. It shows that the amount of the capital stock of the company is fixed at $250,000, and that the whole amount has been paid in cash.

MISS JUCH'S BACK SALARY.

Emma Juch has a suit pending in the Supreme Court to recover $8 900 from Mrs. Thurber, and bases her cause of action upon a contract which she made with Theodore Thomas in June, 1885, before the organization of the American Opera company. The case was brought before Judge Barrett in Supreme Court Chambers last week upon a motion to require the plaintiff to furnish a bill of particulars to the defendant. The Judge reserved his decision.

Professional Doings.

—Marie Carlyle, the singing soubrette, is disengaged.

—Edwin Bethel has joined Annie Pixley's company for the season.

—Fred. Lennox, the singing comedian, will be disengaged after Nov. 1.

—A. L. Sutherland is at liberty. He invites offers as manager or advance.

—Emma Jones (Mrs. Juce), the character actress and vocalist, is at liberty.

—W. E. Bardwell, manager of the Opera House at Elmira, is in the city.

—Ed. J. Connelly will star in A Soap Bubble, assuming T. J. Farron's part in that piece.

—Maude Adams will join the Lord Chumley company when the road season begins in Boston.

—J. M. Cooke goes in advance of Only a Farmer's Daughter, whose tour opens after the election.

—Emma Fassette has made a success in the roles assigned her in the repertoire of Creston Clarke.

—Edward Solomon and Malcolm Watson are at work on a one-act opera for the Prince of Wales' Theatre.

—David R. Young closes his engagement next week with Under the Gaslight, and will then be at liberty.

—Frank M. Norcross, Jr., has been engaged for The Still Alarm, which opens at the Boston Globe on Nov. 11.

—J. W. Carroll, business manager and advance agent who was several seasons with Joe Murphy, is at liberty.

—Frank L. Yerance has engaged Gus A. Striker, T. M. Hardy and Lester Goldman for the Rose Lilly company.

—G. D. Johnston, late with Little Nugget company, is business manager of George Obe's Dr. Jekyll and Mr. Hyde.

—Miss Patti Stone, of St. Louis, succeeds Miss Bianchi as prima donna of the Conried Opera company next week.

—Charles J. Bell has been engaged for the juvenile business in Bronson Howard's new comedy at the Boston Museum.

CASINO. Broadway and 39th Street.
Mr. Rudolph Aronson - - Manager
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION 50 Cents.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $20.
(By special arrangement with R. D'OYLY CARTE.)
GILBERT AND SULLIVAN'S
THE YEOMEN OF THE GUARD;
Or,
THE MERRY MAN AND HIS MAID.
Produced under the direction of RICHARD BARKER.
GREAT CAST, MAGNIFICENT COSTUMES, SCENERY, &c.

14TH STREET THEATRE.
Corner 6th avenue.
Mr. J. W. ROSENQUEST, - - - Sole Manager
Matinees Wednesday and Saturday.
POSITIVELY LAST WEEK OF
CORA TANNER
in Robert Buchanan's society comedy,
FASCINATION.
A Beautiful Production.
Gallery 25c.; Reserved, 35c., 50c., 75c., $1., $1.50.
Oct. 29—A HOLE IN THE GROUND.

LYCEUM THEATRE, 4th Ave. and 23d St.
DANIEL FROHMAN, - - - - Manager
Every Evening at 8:15. Saturday Matinee at 2.
Special Matinees on Wednesdays.
E. H. SOTHERN
E. H. SOTHERN
and Mr. Frohman's Comedy Company in the new play
by De Mille and Belasco,
LORD CHUMLEY.
LORD CHUMLEY.

DOCKSTADER'S MINSTRELS.
Broadway and 29th Street.
LEW DOCKSTADER, - - - - Sole Manager.
THE HOME OF SABLE COMEDY AND MELODY
Fourth Week, MASTER HARRI.
Reappearance MR. DOCKSTADER.
2½ hours Mirth and Melody.
Evenings, 8:30; Sat. mat., 2:30. Reserved seats, 50c.

MADISON SQUARE THEATRE. Iced Air.
Mr. A. M. Palmer - - - - Sole Manager
THIRTEENTH WEEK.
Gillette's Delightful Comedy,
A LEGAL WRECK.
Evenings at 8:30. Saturday Matinee at 2.

HARRIGAN'S PARK THEATRE.
MR. EDWARD HARRIGAN, - - - - Proprietor
M. W. HANLEY, - - - - Manager
MR. EDWARD HARRIGAN
In his new local play,
WADDY GOOGAN
New music and original songs by Mr. DAVE BRAHAM
MATINEES WEDNESDAY AND SATURDAY.
Prices, 25c., 50c., $1 and $1.50.

H. R. JACOBS' (Thalia)
OLD BOWERY THEATRE.
(Bowery, below Canal.)
Matinees—Monday, Wednesday and Saturday.
THIS WEEK | THE ROMANY RYE.
Oct. 29—EDWIN ARDEN in BARRED OUT.

H. R. JACOBS' THIRD AVE. THEATRE
Corner 31st Street.
THE POPULAR THEATRE OF NEW YORK.
Second and Last Week of
H. R. Jacobs' Gorgeous Production,
LIGHTS O' LONDON.
Oct. 29—HARDIE AND VON LEER.

BIJOU OPERA HOUSE, Broadway near 30th St.
J. W. ROSENQUEST, - Lessee and Manager
Hoyt's Latest Musical Farce Comedy,
A BRASS MONKEY.
"Full of rollicking, reeking merriment"—*Herald.*
A Great Company of Comedians, including
CHARLES REED and FLORA WALSH.
Gallery, 25c; reserved, 50c., 75c., $1., $1.50

WINDSOR THEATRE.
Bowery near Canal Street
FRANK B. MURTHA, - - Sole Proprietor
ONE WEEK ONLY.
The Talented Actress,
MAY WILKES,
In Nelson Wheatcroft's Great Play,
GWYNNE'S OATH.
Matinee—WEDNESDAY and SATURDAY.

GRAND OPERA HOUSE.
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and balcony, 50c.
Matinees Wednesday and Saturday.
LOUIS ALDRICH in THE KAFFIR DIAMOND.
Next Week—FRANK MAYO

BROADWAY THEATRE.
Broadway, 41st street and 7th avenue.
Manager, - - - - Mr. FRANK W. SANGER.
Handsomest and Safest Theatre in the World.
Evenings at 8; Saturday Matinee at 2. Admission, 50c.
SECOND WEEK OF THE GREAT SUCCESS,
Mr. A. C. Gunter's dramatization of his own novel,
MR. BARNES OF NEW YORK.

FIFTH AVENUE THEATRE.
LAST WEEK
of
ESTELLE CLAYTON
In her Charming and Successful Play,
A SAD COQUETTE.
Evenings at 8. Saturday matinee at 2

TONY PASTOR'S NEW THEATRE.
TONY PASTOR AT HOME
With his Grand Company.
EUROPEAN STARS AMERICAN FAVORITES.
Matinees Tuesday and Friday.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

The Christmas Number of THE MIRROR *will be published on Saturday, Dec. 1. Price, 25 cents. Advertisements received until Nov. 17.*

Item: The Soap Bubble co. will close its season 27th. After the election Mr. Farron will appear in a new play.—A few of the Elks were entertained by Mr. Farron's co. at a supper here 18th.

WARREN.

New Warren Opera House (P. L. Webb, manager): Gormans' Minstrels to a full house 15th.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): T. J. Farron's Soap Bubble to a large and appreciative audience 16th.

DAYTON.

The Grand (Reist and Dickson, managers): The Wilbur Opera co. opened 15th with The Vagabonds (?) to S. R. O., and continued playing during the week with the same success, producing a different opera each night. The co. is one of the largest that has ever been here, numbering fifty-two people.

Items: Bartholomew's Equine Paradox 22d, week.—T. N. Wilson, of this city, will produce his new military drama, The Veteran's Son, at the Grand, Nov. 22-24 and matinee.—Manager Reist and Manager Wilbur invited the children at the Orphans' Home to attend the matinee 20th, and over one hundred bright-eyed children put in an appearance. 'Twas only an act of kindness, but think how the little ones will talk for days to come of their visit to the show.

WASHINGTON C. H.

Opera House (H. B. Smith, manager): Emma Bell and Max Rosenberg, supported by local amateurs, presented Camille to fair house 16th for the benefit of the G. A. R. post of this city. A Cold Day co. played to crowded house 19th. The co. gave general satisfaction.

Item: The Castleton Dramatic co., organized by E. D. Castleton of this city, with Grace Castleton as the star, has collapsed. Mr. Castleton and wife are at home.

ALLIANCE.

People's Theatre (G. W. Sourbeck, manager): The Harry Lindley Comedy co. in repertoire week of 15th to good business at popular prices. A presentation of three watches during the week assisted in drawing crowds. Mr. Lindley is a great favorite with Alliance people, having repeatedly played return dates. Rest of co. this season is below the average.

Opera House (C. A. Goddard, manager): Across the Continent 17th to medium house. Poor play.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): Hanlon's Voyage en Suisse drew good houses 16-17. The comedy is as amusing as ever, and is in the hands of an excellent co.

People's: Monroe and Rice have succeeded in getting the standing-room only sign in front of the house every evening, notwithstanding very stormy weather. The pair have made themselves great favorites here and always give a good performance. Week of 22d, Fate; Wilbur Opera co. week of Nov. 1.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): The Hanlon's Le Voyage en Suisse to big business 15th. The co. is a good one throughout, and the audience were highly pleased. The Arabian Nights 22d.

BUCYRUS.

Opera House (V. R. Chesney, manager): Farron's Soap Bubble did good business 17th. Ed. J. Connelly and Virginia Ross deserve special mention.

Item: T. J. Farron received at this place his new play called Hope, for which he paid $1,000. Ed. J. Connelly, having bought the Soap Bubble, will take possession and play same after 27th.

STEUBENVILLE.

City Opera House (Roseman Gardner, manager): A good house greeted James C. Roach in his good, old-fashioned Dan Darcy 15th. Support excellent. Muldoon's Picnic to fair business 17th. Fair co.

NEWARK.

Opera House (J. H. Miller, manager): Muldoon's Picnic to large house 16th. The co. gave good satisfaction. Foreman-Morton co. in The Hermit 18th did not come up to expectations. The co. is only fair.

AKRON.

Academy of Music (W. G. Robinson, manager): Prof. Morris, with his trained ponies and dogs, gave very interesting entertainments 15-17. One of the dogs walked a rope. J. B. Polk in Mixed Pickles to a very fair house 18th.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager): During the past week we have had four attractions, viz.: Foreman and Morton comb. in The Hermit 15th; Across the Continent 16th; both cos. did a fair business but gave wretched entertainments, particularly the latter. J. B. Polk in Mixed Pickles 17th. T. J. Farron in Soap Bubble, 19th, entertained large audiences to the satisfaction of all.

ASHTABULA.

Smith's Opera House (L. W. Smith and Son, managers): J. B. Polk and an excellent co. presented Mixed Pickles, to a large and highly appreciative audience 19th.

BELLAIRE.

Elysian Opera House (T. C. Cochran, manager): The Wolf Trap co. were to have played at the Opera House 15-17, but after performing the first night the co. was so bad that Manager Cochran cancelled the other two nights and was fully justified in so doing. The co. threatens to enter a suit. Sam and Agnes Wallace in Caught by a Telegram came to a packed house 20th. They failed to give satisfaction.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Daniel Sully and co. to good business in The Corner Grocery 8th.

Item: "Pop" Sheffield, who has so long presided at the box-office of the New Park, was tendered a benefit by Daniel Sully and Manager Howe on the 12th, with satisfactory financial results.

PENNSYLVANIA.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Frank I. Frayne played to fair business 13th, and gave a very satisfactory performance. Kate Castleton in A Paper Doll 22d. A Postage Stamp 27th.

OIL CITY.

Opera House (Hempstead and Honeywell, managers): The Baldwin-Melville co. 15-17, giving The Two Orphans, Monte Cristo and East Lynne to good houses at ten, twenty and thirty cents. Gorman's Minstrels drew large houses and presented a fine performance 19th. Dan Darcy 25th.

Item: Gorman's Minstrels will close 31st until the election is over.

NEWCASTLE.

Park Opera House (E. M. Richardson, manager): James B. Polk in Mixed Pickles came 13th to fair business. Co. excellent throughout, and the performance was much enjoyed by all. Prof. Morris' Horse and Dog Show pleased fair-sized audiences 18-20.

Items: J. W. Frankel, ahead of James Connor Roach, was here 16th.—Chas. L. Baldwin is now in the box-office at the Park.—A committee of Newcastle Lodge, No. 68 B. P. O. Elks visited Franklin on the 16th to make arrangements for the organization of a lodge in that place in the early part of November.—Lew Diamond, of Gorman's Minstrels, a Newcastle boy, was in the city this week.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Dore Davidson in Dr. Jekyll and Mr. Hyde to a large house 15th. The star and co. made a decided hit. Kindergarden to another large audience 18th. The people of this co. are all very clever, but the performance as a whole did not give satisfaction. T. J. Farron in A Soap Bubble 24th; Gus Hill's Novelty co. 30th, and The Ruling Passion 31st.

DANVILLE.

Opera House (F. C. Angle, manager): Louise Arnot closed a very successful engagement 13th. This is Miss Arnot's fourth season here, and she leaves us as great a favorite as ever. Hungarian Concert co. 24th; Thrown Upon the World co. 27th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Gormon's Minstrels gave a first class performance to a good house 16th. The Baldwin-Melville co. played a three nights' engagement 18-20 to crowded houses, presenting Two Orphans, East Lynne and Monte Cristo in an acceptable manner, and giving good satisfaction. Dan Darcy 26th.

SHAMOKIN.

G. A. R. Opera House (John F. Osler, manager): Rufus Scott in Thrown Upon the World 20th. The Hungarian Quartette 23d; Dore Davidson 25th.

Item: Mme. Stella Long, of the Hungarian Quartette, was severely injured in a wreck on the Cumberland Valley Railroad on the 18th.

HANOVER.

Opera House (J. Percy Barnitz, manager): A. M. Palmer's Jim the Penman co. came to a large and fashionable audience 19th. Had it not been for an exceedingly heavy thunder storm just at the opening of the doors the house would have been packed to suffocation.

ALLENTOWN.

Music Hall (A. S. Grim, manager): Adams and Cook's Dramatic co. all last week. Zeppa, Monte Cristo, Liverpool by Lamplight, American Born, Dr. Jekyll and Back Number were most acceptably presented. This co. as a whole is one of the best that has appeared here at popular prices. Mr. Shea's impersonation of Dr. Jekyll and Mr. Hyde is worthy of special mention. Business averaged good.

ALTOONA.

Mountain City Theatre (John Kastendike, manager): Daniel Boone to a packed house 18th. Audience delighted. Katie Hart and Alfred McDowell in Kindergarden 19-20, drawing deservedly crowded houses both nights.

Eleventh Avenue Opera House (E. D. Griswold, manager): Dore Davidson in Dr. Jekyll and Mr. Hyde to a fair-sized house. (No date). Everybody pleased. James C. Roach in Dan Darcy to a small but highly pleased audience.

EASTON.

Opera House: Around the World in Eighty Days by Wm. J. Fleming and co. drew a good house 18th. Geo. J. Ulmer played Col. Sellers on the 20th, supported by John T. Raymond's old co. They gave an excellent performance to a fair-sized house.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): The Leonzo Bros. presented May's Devotion, Brother Against Brother and The Dog Spy 15-17. The co. is good, the acting of the trained dogs is quite a feature, and the audiences were large. Professors C. Gregorie and Apollo De Kannet, prestidigitateurs, assisted by Edith Pond, singer and reader, gave an attractive entertainment, but to rather light business, 18-20.

READING.

Academy of Music (H. R. Jacobs, manager): The Hungarian Gypsy Quartette rendered fine music to a fair-sized house 14th. Three Blind Mice drew good houses and were well-received 18-20. Mrs. McKee Rankin in The Golden Giant Mine 25-27.

Grand Opera House (George M. Miller, manager): Around the World in Eighty Days drew large houses 15-16. Dr. Jekyll and Mr. Hyde 29-30. A Postage Stamp Nov 1.

WILLIAMSPORT.

Academy of Music (William G. Elliot, proprietor): MacCollin Opera co. in repertoire opened 15th for a week to good business. Mr. MacCollin is an old Williamsporter, and he received an ovation. He is excellent. Baldwin Dramatic co. 22, week.

Item: P. Maffi, of our city, formerly of the Tycoon co., joined the MacCollin co. here.

ERIE.

Park Opera House (Wagner and Reis, managers): Ada Gilman in Bubbling Over to good business 18th. Gorman's Minstrels 22d; Dan Darcy 24th.

The People's Theatre has again changed hands. This time Messrs. Walker and Gallagher have leased the house for one year, with the option of five years more.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): James C. Roach in Dan Darcy to fair business 19th. The star and his support were warmly greeted. His interpretation of a representative Irishman was splendid. Gormans' Spectacular Minstrels to good business 20th. They gave one of the best minstrel entertainments of the season.

PHILIPSBURG.

New Opera House (A. B. Herd, manager): Daniel Boone packed the house 16th despite the unpropitious weather. A good audience greeted Dan Darcy 17th. The star and co. were enthusiastically received and gave the best of satisfaction.

Items: The musical part of Dan Darcy would be improved by softening the accompaniments, as the orchestra was too loud for the vocalists.—O. S. Carey, in advance of Agnes Cody, is in town.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Dixey in Adonis commenced a week's engagement last Monday night with a large sale at advanced prices. Last week both Frederick Warde and James O'Neill were well patronized. Siberia next week.

Gaiety Opera House (Keith and Jacobs, managers): Over the Garden Wall drew packed houses all last week, and it was a most excellent entertainment. Dan Mason is a great favorite here, and also the brothers Russell. The balance of the co. were exceptionally good. This week Chanfrau in Kit.

At the Westminster Musee an excellent vaudville entertainment was given last week, and equally clever people appear this week.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): J. H. Wallick's co. presented the Bandit King and Cattle King 10-20 and matinee to good houses, the galleries being especially top-heavy. Kate Claxton 22d.

People's Theatre (J. F. O'Neill, manager): Mrs. Scott-Siddons opened this house 17th, giving eight selections from her dramatic recitals. The elocutionist's methods are too well known for present criticism. The audience was not large, but cultured and responsive. This house will be closed for about two weeks, until the scenery is placed in position.

Items: The Wallick co. has been on tour fifty-seven consecutive weeks. They take a two weeks' rest, the star going to his New York farm and the co. to Philadelphia, where they resume work Nov. 5.—Mrs. Siddons is on her way to the Pacific Slope, under the management of the Redpath Lyceum Bureau of Boston.—The People's Theatre is lighted by both electricity and gas, and presents a particularly bright and attractive appearance. Following is its executive staff: F. L. O'Neill, lessee; J. F. O'Neill, manager; J. Fitzgerald, master of properties; A. Dooga, machinist; A. B. Chase, chief usher. The orchestra is under the baton of Prof. Carl Beck.—Manager Eugene Cramer is in the city, and will remain for the next two weeks superintending the erection of the scenery at the People's. Sosman and Landis, of Chicago, furnished the scenery and drop for this house.

COLUMBIA.

Opera House (Eugene Cramer, manager): Streets of New York to a large and well pleased audience 13th. Goodyear, Cook and Dillon's Minstrels 24th; Ranch 10, 26th; Ivy Leaf, 29th.

Item: No cos. have cancelled as yet from the yellow fever scare. Business is excellent.

CAMDEN.

Opera House (J. L. Brasington, manager): Edwards and Revere's, a sort of variety show, was advertised for 18th, but failed to come. It is rumored that the co. was stranded at Lancaster.

GREENVILLE.

Gilreath Opera House (R. T. Whitmire, manager): Goodwin's New Orleans Minstrels to good business 18th. Poor performance. Goodyear, Cook and Dillon's Minstrels 23d.

TENNESSEE.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Lillian Lewis presented As In a Looking-Glass, The New Magdalen and An Unequal Match 18-19. On the 20th Miss Lewis gave the initial production of Donna Sol, a play which has been translated and adapted from the French of Victor Hugo for her exclusively by Lawrence Marston, her manager and leading man. I will give the details of the new play next week. Business has been light. The supporting co. is weak, and with one or two exceptions displays general incompetency. This is, of course, in glaring contrast with the usual artistic and intelligent acting of Miss Lewis herself. Her work has, by the way, been generously and with one accord praised by the local press and critics, and she more firmly than ever has succeeded in establishing her right to be called an artiste of superior histrionic force and genius. Sol Smith Russell 23-24, followed by Dr. Jekyll and Mr. Hyde 25-27.

Items: The Grand was closed all this week. Field's Minstrels will hold the boards 25-27. Manager Haile has returned from New York and will be here now regularly.—Lawrence Marston, of the Lillian Lewis co., is a Tennessee boy. He is showing himself to be a very talented dramatist, and besides he is neither a bad actor nor a bad manager.—The Elks held their regular semi-monthly meeting 19th.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): A Pair of Kids to very good houses 15-16. Grau's Opera co. 25-27.

Bijou Theatre (G. W. Gardner, proprietor): A good vaudeville entertainment to large business last week.

MURFREESBORO.

Mason's Opera House (P. P. Mason, manager): A large audience greeted Lillian Lewis 17th, in As in a Looking Glass. Her acting was all that could be desired. Al. G. Fields' Minstrels 19th.

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager): Basye-Davis Ideal co. commenced week's engagement 15th. Poor business the entire week. Lillian Lewis 22-23; Al. G. Fields' Minstrels 24th; the Dunlap Opera co. 26-27; Skipped By the Light of the Moon Nov. 1; Robt. Downing 19th.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager). Ezra Kendall's Pair of Kids co. 17-18 and matinee. Large and well-pleased audiences at every performance. Frank Kilday's Streets of New York 21st; Sol Smith Russell 25th.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Wilson's Minstrels closed a very successful engagement last week. The critics here were highly pleased with J. J. Nolan's waltz-serenade, "Open thy Lattice," sung by George Gale. Newton Beers' Lost in London co. opened 15th for a week to a good house. The attendance during the remainder of the week was fair.

Items: W. H. Murray, of The Twelve Temptations, is here. He is making great preparations for his co. They use their own scenery entirely. The theatre here will be cleaned out for the immense settings to come.—Eugene Robinson passed through this week for New Orleans. His Floating Palace is doing well. He thinks of reopening his Dime Museum here.—The Elks gave a sociable to Wilson and his co. last Sunday night.

TEXAS.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Two more performances of Later On to fair houses closed the Hallen and Hart engagement 11th; Thos. W. Keene 15-16 in Richard III., Othello and Julius Cæsar to but fair attendance.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Hallen and Hart in Later On 12-13 with matinee; good business.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Gilbert-Huntley Comedy co. opened 15th in May Blossom and gave Under the Gaslight 16th. Business fair. Audience delighted. Co. exceptionally good.

Items: J. H. Huntley's hand is improving from the effects of a burn received at Shreveport, La., while cleaning a pair of kid gloves with benzine. He got too near a gas jet when the vapors ignited. He says they have been playing to good business, and he thinks that popular prices, fifty and twenty-five cents, will prove a winning card.—Manager Hill says that the Opera House this season will be well lighted, well warmed, and will have ushers who know their business.

BEAUMONT.

Crosby Opera House (John B. Goodhue, manager): The California Minstrels appeared here on the 9th to a very large house. It was the worst minstrel band that ever struck the town. Hallen and Hart 23d.

PARIS.

Babcock Opera House (John H. Walker, manager): Minnie Maddern and her excellent co. presented Caprice 16th to good business. Performance first-class.

SHERMAN.

Sherman Opera House (R. Walsh, manager): The Gilbert-Huntley Comedy co. closed a week's engagement 13th to only medium business. They were deserving of much better patronage. Minnie Maddern to a small audience 16th.

FORT WORTH.

Opera House (George H. Dashwood, manager): Minnie Maddern made her first bow to a Fort Worth audience 12th in Caprice, repeating it at matinee 13th, and changing the bill to In Spite of All at night. She made a good impression, played to good business, and can return with a surety of good houses. She has a good supporting co. Zozo drew $405 15th.

BRENHAM.

Grand Opera House (A. Simon, manager): Struck Gas to a good house 13th. Carrie Tutein is good, though not well supported. Harry Pepper's singing was pleasing.

AUSTIN.

Millett's Opera House (C. F. Millett, proprietor): Carrie Tutein in Struck Gas to light houses 11-12. Zozo 17th: Keene 22d; Scanlan 23-24; Wilson's Minstrels 25th.

WACO.

Garland Opera House (J. P. Garland, manager): Zozo the Magic Queen to a large audience 16th. Tutein as Nan in Struck Gas 17th. Miss Tutein is a bright comedienne, full of life and piquancy. W. J. Scanlan, 22d; T. W. Keene, 23-24.

Item: Miss Sweet, who plays the Queen in Zozo, was taken suddenly ill here, and Julia Aiken played the part admirably on very short notice.

VERMONT.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager): Chanfrau in Kit to a fair audience 15th.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Mora in pleasing repertoire all last week to fine business. Guy Brothers' Minstrels 27th.

VIRGINIA.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): Goodyear, Cook and Dillon's Minstrels played to a good house 15th and gave good satisfaction. Kate Claxton, supported by a good co., presented The Two Orphans to a very fair audience 18th. Jim the Penman 29th.

RICHMOND.

Academy of Music (Berger and Leath, managers): Kate Claxton in The World Against Her and The Two Orphans 15-17 to full houses. Goodyear, Cook and Dillon's Minstrels to good houses 18-20. Jim the Penman Nov. 1-3.

Theatre (Mrs. W. T. Powell, manager): Fashions 15-17 to fair houses. John Wild in Running Wild to very good houses 18-20. Creston Clarke 22-24; Mr. and Mrs. W. J. Florence 25-27.

Opera House (R. I. Taylor, manager): Bell-Ellis comb. did good business past week. Martin Hayden in A Boy Hero 22d, one week.

Musee (C. S. Thompson, manager): Business very good.

Comique (W. W. Putnam, manager): Big co. Large audiences.

NORFOLK.

Academy of Music (Berger and Leath, managers): Goodyear, Cook and Dillon's Minstrels drew good business 16-17. The attraction is a good one. Kate Claxton had packed houses 19-20. The World Against Her was well received, the star and Arthur H. Forrest receiving rounds of applause for their effective portrayals of the characters assumed. Miss Claxton's entire co. is a strong one. Next week, the Florence Comedy co.

Opera House (W. I. Taylor, manager): Martin Hayden in The Boy Hero filled the house nightly during the week. The star is clever in his line, and is well supported. This week Madame Neuville's co. in The Boy Tramp.

Item: Arthur G. Lewis, of this city, has been engaged to manage Alberta Gallatin's co., and left to begin his engagement 18th. Mr. Lewis is highly popular here, and will doubtless become so in cities visited by his star.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): House closed all week. Gardner's Arabian Nights 30-31; Nat Goodwin Nov. 5; Bartholomew's Equine Paradox 12th, week.

Grand Opera House (O. C. Genther, manager): Kindergarden 15-17 to good business. Gibson and Ryan 18-20 in Irish Aristocracy, a new name for Muldoon's Picnic. The name is the only new thing about it. Business light. Ruling Passion Nov. 2; Boston U. T. C. co. 3d.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager): One of the Finest began a week's engagement 15th. Murray and Murphy in Our Irish Visitors gave two performances 14th and crowded the house.

Standard (O. F. Miller, manager): Chas. McCarthy in One of the Bravest gave two performances 14th, crowding the house beyond its capacity. The co. has appeared at this theatre before, and always gives satisfaction. Fate, one of Bartley Campbell's pieces, opened 18th, with Rose Osborne as Helen Faraday and a capable co. supporting.

People's Theatre (J. S. Raynor, manager): A strong variety and burlesque co. has drawn good sized audiences this week.

Item: T. J. Mills, advance representative for He, She, Him and Her, is here this week.

LA CROSSE.

McMillan Opera House (George B. Russell, manager): Geo. H. Adams in He, She, Him and Her co. played to a big house 12th and gave the best of satisfaction. Daly's Night Off played to a fair house 18th and pleased well. Murray and Murphy in Irish Visitors 23d.

Items: The Pauline Montegriffo Opera co. are reorganizing in this city, and will open in Winona 19th.—The new Opera House will be the finest in Western Wisconsin, and Fred H. Hankerson, the present treasurer of the McMillan, will assume the management of the new house. Theatrical business is booming in La Crosse.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager): Fate was presented to a fair-sized audience 17th. Rose Osborne and R. Bassett are very good, but the remainder of the co. is only fair.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): Murray and Murphy in Our Irish Visitors to a good house 15th. Blanche Seymour's singing and dancing were very good. The Sisson and Cawthorne Comedy co. in Little Nugget played a return engagement to a fair-sized audience 17th.

OSHKOSH.

Grand Opera House (Smith and Straslipka, managers): Murray and Murphy to fair house 18th.

MADISON.

Turner Opera House (Smith and Strasilipka, managers): A Night Off to small house 20th.

CANADA.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Maude Banks, supported by E. J. Buckley and a good co., was not a success either artistically or financially. She chose for her repertoire Leah the Forsaken, Ingomar and The Lady of Lyons. In neither of these plays did she show herself an actress above the mediocre, in fact rather amateurish. Her stage presence is very graceful and her voice delightfully natural, but her acting as yet is crude, and hard work lies before her before she can rank as a star and assume such roles as she has undertaken. Altogether the week's work was bad for all interested. This week we shall be favored with the presence of Fanny Davenport in Fedora and La Tosca. This is her first appearance in Toronto.

Toronto Opera House (Jacobs and Shaw, managers): This house receives its usual patronage, no matter what the attraction is. Last week it was the same old Romany Rye. It's a play that ought to be relegated among the back numbers. We have had too much of it. This week, Hoodman Blind.

Items: The Hungarian Band is in its second week at the permanent Exhibition, and is doing a lively business. They have a nightly change of programme.—Cool Burgess, the old-time minstrel, has now settled down in Toronto.—R. J. Morkill, manager of the London Opera House, dropped in on me last week, and reports good business so far this season.—S. H. Clark, the dramatic reader and elocutionist, is meeting with good success here, and has received flattering notices from all the press. He intends to locate permanently here.

CHATHAM.

Grand Opera House (W. W. Scane, manager): The Hyers Colored Comedy co. 9-11. They gave good performances to poor business. A pleasing programme was presented by Smith's Bell-Ringers co. to a crowded house 16th. Fanny Davenport in La Tosca 26th.

HALIFAX.

Academy of Music (H. B. Clarke, manager): Arthur Rehan opened a season of one week in Nancy and Co. 22d.

HAMILTON.

Grand Opera House (Thomas Kiche, manager): Ada Gray paid us her annual visit 19-20 and matinee. She appeared in East Lynne and A Ring of Iron. The house was well filled at each performance. Her support is average. Fanny Davenport in La Tosca 25th; Hi Henry's Minstrels 26-27. Pat Rooney 29-30; Lotta 31st.

OTTAWA.

Grand Opera House (John Ferguson, manager): A female minstrel co. played to a full house 17th. Duff Opera co. 19-20 drew big houses at advanced prices. Rose Coghlan 22-23.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): The stock co. presented Lemons and The Colleen Bawn to fair houses last week. This week Grismer-Davies comb., when the stock co. will visit Port Arthur.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES

ANNIE PIXLEY CO.: Lowell, Mass., Oct. 25, Brockton 26, Fall River 27.
A POSSIBLE CASE CO.: Pittsburg Oct. 22—week; Cleveland 29—week; Providence, R. I., Nov. 5—week.
ALONE IN LONDON CO.: Boston Oct. 22—week.
ADA GILMAN CO.: Pittston, Pa., Oct. 26, Wilkesbarre 27, Philadelphia 29—week.
AMBERG'S CO.: N. Y. City Oct. 22—week.
AGNES WALLACE-VILLA CO.: Defiance, O., Oct. 25-26, Chicago 28—week.
AGNES CODY CO.: Phillipsburg, Pa., Oct. 22—week; Tyrone 29—week.
A BUNCH OF KEYS CO.: Syracuse, N. Y., Oct. 25-27, Rochester 29—week; Troy Nov. 5—week.
ANDREWS' DRAMATIC CO.: Tecumseh, Neb., Oct. 25-27, Wilber 29-30, Crete 31.
ARABIAN NIGHTS CO.: Zanesville, O., Oct. 25, Pittsburg 29—week; Chicago Nov. 5—week.
A NIGHT OFF CO.: Kansas City, Mo., Oct. 29-31, Topeka Nov. 1-2, Paola 3.
ADONIS CO.: Providence, R. I., Oct. 22—week; Worcester, Mass., 29, Holyoke 30, Meriden, Ct., 31, Hartford Nov. 1, New Haven 2-3.
A BRASS MONKEY CO.: N. Y. City Oct. 15—indefinite.
A TIN SOLDIER CO.: San Francisco Oct. 22—two weeks.
A NOBLE OUTCAST CO.: Lexington, Mo., Oct. 25, Boonville 26, Jefferson City 27, Mexico 29, Moberly 30, Hannibal 31.
ALADDIN CO.: Louisville Oct. 22—week; Cincinnati 29—week.
ARTHUR REHAN'S CO.: Halifax, N. S., Oct. 22—week; Monckton, N. B., 29, St. John 30-Nov. 1, Fredericton 2-3.
A HOLE IN THE GROUND CO.: Boston Oct. 15—two weeks; N. Y. City 29—two weeks.
A COLD DAY (Fisher's) CO.: Mt. Vernon, O., Oct. 25, Coshocton 26, Uhrichsville 27.
A PARLOR MATCH CO.: Chicago Oct. 21—week; Milwaukee 28, Baltimore Nov. 5—week.
A MIDSUMMER NIGHT'S DREAM CO.: Jersey City, N. J., Oct. 22—week.
AROUND THE WORLD IN EIGHTY DAYS CO.: Plainfield, N. J., Oct. 26, Elizabeth 27, Baltimore 29—week; Norfolk, Va., Nov. 5-6, Petersburg 7, Richmond 8-10.
ACROSS THE CONTINENT CO.: Baltimore Oct. 22—week.
ADA GRAY CO.: Seneca Falls, N. Y., Oct. 25, Auburn 26-27, Rochester 29—week; Grand Rapids, Mich., Nov. 5—week.
A POSTAGE STAMP CO.: Peekskill, N. Y., Oct. 25, Haverstraw 26, Norristown, Pa., 27.
ADAMS AND COOK'S DRAMATIC CO.: Bethlehem, Pa., Oct. 22—week; Easton 29—week.
A COLD DAY (Western) CO.: Fremont, Neb., Oct. 25, Columbus 26, Central City 27, Grand Island 29, Kearney 30, Hastings 31, York Nov. 1, Crete 2, Lincoln 3.
BOOTH-BARRETT CO.: St. Louis Oct. 22—week.
BARRY COMEDY CO.: Osage Mission, Kas., Oct. 22—week.
BALDWIN COMEDY (Stark and Goldthwaite) CO.: Lima, O., Oct. 22—week; Sandusky 29—week.
BLACK FLAG CO.: Chicago Oct. 22—week; Indianapolis 29—week; Milwaukee Nov. 5—week.
BEACON LIGHTS CO.: Lafayette, Ind., Oct. 25, Terre Haute 26, Vincennes 27, St. Louis 29—week.
BALDWIN-MELVILLE CO.: Williamsport, Pa., Oct. 22—week; Syracuse, N. Y., 29—week.
BASYE-DAVIS CO.: Paducah, Ky., Oct. 22—week.
BUR OAKS CO.: Woburn, Mass., Oct. 25-26, Springfield 27.
CHARLES T. ELLIS: Brooklyn, N. Y., Oct. 22—week.
COQUELIN-HADING CO.: N. Y. City Oct. 8—three weeks; Boston 29—week.
CORNER GROCERY CO.: Toledo, O., Oct. 25-27.
CORSAIR-EVANGELINE CO.: San Francisco Oct. 22—two weeks.
CHARLES E. VERNER CO.: Chicago, Ill., Oct. 21—week; Joliet 29, Streator 30, Ottawa 31, Pullman Nov. 1, Elgin 2, Rockford 3.
CHANFRAU-ANDERSON CO.: Providence, R. I., Oct. 22—week; Springfield, Mass., 30.
CHECKERED LIFE CO.: Baltimore Oct. 22—week.
CHIP O' THE OLD BLOCK CO.: Mills City, Mont., Oct. 25, Livingston 27, Bozeman 29, Helena Oct. 30-Nov. 1, Deer Lodge 2, Anaconda 3, Butte City 7, Missoula 8.
DAN'L BOONE CO.: Uniontown, Pa., Oct., 25, Connellsville 26, McKeesport 28.
DAN SULLY CO.: Ashland, Ore., Oct. 25, Marysville, Cal., 27.
DORE DAVIDSON CO.: Shamokin, Pa., Oct. 25, Shenandoah 26, Pottstown 27, Reading 29-30, Allentown 31, Pittston Nov. 1, Wilkesbarre 2, Scranton 3.
DENMAN THOMPSON: New York, Aug. 30—indefinite.
DARK SECRET CO.: Newark, N. J., Oct. 22—week.
DR. CHARLES L. HOWARD'S CO.: New Orleans Oct. 21—week; Beaumont, Tex., 29, Houston 30-31, Austin Nov. 1, San Antonio 2-3.
EFFIE ELLSLER CO.: Cleveland Oct. 22—week; Chicago 29—week.
EUNICE GOODRICH CO.: Raton, N. M., Oct. 24-25, Las Vegas 26-27, Albuquerque 29-31, Socorro Nov. 1-3.
EDWIN SOUTHERS CO.: Mansfield, O., Oct. 25-27.
EDWIN ARDEN CO.: Brooklyn, N. Y., Oct. 22—week.
ESTELLE CLAYTON CO.: N. Y. City, Oct. 1—four weeks; St. Louis Nov. 5—week.
EMMA FRANK'S DOT CO.: Lesterville, Can., Oct. 25, Berlin 26, Brampton 27, Port Hope 29, Coburg 30, Belleville 31, Peterboro Nov. 1, Lindsay 2, Whitby 3.
EDWIN CLIFFORD'S CO.: Mitchell, Dak., Oct. 24-25, Madison 26-27.
EDWIN F. MAYO'S CO.: Chicago Oct. 22—two weeks.
EZRA KENDALL CO.: Montgomery, Ala., Oct. 25-26, Pensacola, Fla., 27, New Orleans 28—week.
FREDERICK LORANGER'S DRAMATIC CO.: Portland, Mich., Oct. 25, Grand Ledge 26-27.
FANTASMA CO.: Cincinnati Oct. 14—two weeks.
FATE CO.: Toledo, O., Oct. 22—week; Grand Rapids, Mich., 29—week; East Saginaw Nov. 5, Bay City 6, Flint 7, Lansing 8, Jackson 9, Adrian 10.
FELIX A. VINCENT CO.: Walseus, Col., Oct. 25-27, Trinidad 29—week.
FASCINATION CO.: N. Y. City Sept. 10—Oct. 27.
FLOY CROWELL CO.: Lynn, Mass., Oct. 22—week; Lawrence 29—week.
FAIR PLAY CO.: Cleveland, O., Oct. 22—week; Toledo 29—week; Indianapolis, Ind., Nov. 5—week.
FLORENCE COMEDY CO.: Richmond, Va., Oct. 25-27, Charleston, S. C., 29-30, Savannah, Ga., 31, Augusta Nov. 1, Atlanta 2-3, Knoxville, Tenn., 5, Chattanooga 6-7, Nashville 8-10.
FRANK I. FRAYNE'S CO.: Lancaster, Pa., Oct. 25-27.
FRANK DANIELS CO.: Philadelphia Oct. 22—week.
FASHIONS CO.: Washington Oct. 22—week; Pittsburg 29—week; Chicago Nov. 5—week.
FANNY DAVENPORT CO.: Hamilton, Can., Oct. 25, Chatham 26, Jackson, Mich., 27, Kalamazoo 29, Bay City 30, East Saginaw 31, Muskegon Nov. 1, Grand Rapids 2-3, Newark, N. J., 5—week.
FREDERICK B. WARDE'S CO.: N. Y. City Oct. 22—week; Rochester, N. Y., 29—week; Boston Nov. 5—week.
FOREMAN MORTON CO.: Cincinnati, O., Oct. 22—week.
G. W. CROWELL'S CO.: Milwaukee, Wis., Oct. 24-28, Sheboygan Nov. 1-3.
GRAY AND STEPHENS' CO.: Rochester, N. Y., Oct. 22—week; Troy 29—week; Lawrence, Mass., Nov. 5—week.
GRAHAM EARLE CO.: Van Wert, O., Oct. 22—week; Delphos 29—week; Napoleon Nov. 5—week.
GRANDFATHER'S CLOCK CO.: Herkimer, N. Y., Oct. 25-27, Buffalo 29—week; Chicago Nov. 5—week.
GEORGE OBER CO.: Fort Dodge, Ia., Oct. 25, Le Mars 26, Lincoln, Neb., 29, Fremont 30, Omaha 31-Nov. 1, Plattsmouth 2.
GARRICK STURGEON CO.: Brookfield, Mo., Oct. 25-27, Cameron Nov. 1-3, Lexington 5-7.
HIGGINS' COMEDY CO.: Mankato, Minn., Oct. 29-31.
HARDIE-VON LEER CO.: Newark, N. J., Oct. 22—week; N. Y. City 29—week.
HENRIETTA BERLEUR CO.: Syracuse, N. Y., Oct. 25-27.
HELD BY THE ENEMY CO.: Denver, Col., Oct. 22—week.
HER HUSBAND CO.: Rochester, N. Y., Oct. 25-27, Cleveland 29—week; Detroit Nov. 5—week.
HOODMAN BLIND CO.: Toronto, Can., Oct. 22—week.
HARBOR LIGHTS CO.: Chicago Oct. 21—week.
HERNE'S HEARTS OF OAK CO.: Naugatuck, Mass., Oct. 25, Thomaston 26, Ansonia 27, South Norwalk 29, Danbury 30, Port Chester, N. Y., 31, Greenwich, Ct., Nov. 1, Morristown, N. J., 2, Tarrytown, N. Y., 3.
HERMIT CO.: Cincinnati, Oct. 22—week.
HELEN BLYTHE CO.: Sioux City, Ia., Oct. 26, Sioux Falls, Dak., 27, Lemars, Ia., 28, Fort Dodge 29, Boone 31, Newton Nov. 1, Grinnell 2, Fairfield 3.
HATTIE ANDERSON CO.: Trenton Can., Oct. 25, Picton 26-27, Napanee 29, Kingston 30-31, Ottawa Nov. 2-3.
HILARITY CO.: Fremont, Neb., Oct. 25, Omaha 26-27, Plattsmouth 29, Red Oak, Ia., 30, Creston 31.
HALLEN AND HART CO.: Del Rio, Tex., Oct. 25, El Paso 26-27, San Bernardino, Cal., 29-30, Riverside 31, Santa Ana Nov. 1, San Diego 2-3.
HE, SHE, HIM AND HER CO.: Milwaukee, Wis., Oct. 25-28, Madison 29, Janesville 30, Rockford, Ill., 31, Ottawa Nov. 1, Aurora 2, Elgin 3, Chicago 4—week.
HAMILTON SOMERVILLE CO.: Rantoul, Ill., Oct. 22—week.
HERNE'S DRIFTING APART CO.: Reading, Pa., Oct. 24-25, Trenton, N. J., 26-27, Bridgeport, Ct., Nov. 5, New Haven 7-8, Hartford 9-10.
IVY LEAF CO.: Savannah Ga., Oct. 24-25, Charleston 26-27, Columbia, S. C., 29, Charlestown, W. Va., 30, Danville, Va., 31, Petersburg Nov. 1, Richmond 2-3, Jersey City 5—week.
IRENE WORRELL COMEDY CO.: Lampasas, Tex., Oct. 21—week.
IDA VAN CORTLAND CO.: London, Can., Oct. 22—week; Stratford 29—week.
JIM THE PENMAN (Eastern) CO.: Lynchburg, Va., Oct. 25, Roanoke 26, Danville 27, Petersburg 29, Norfolk 30-31, Richmond Nov. 1-3.
JIM THE PENMAN (Western) CO.: Utica, N. Y., Oct. 25, Watertown 26, Ogdensburg 27, Montreal, Can., 29—week; Ottawa Nov. 5-6, Kingston 7, Toronto 8-10.
J. H. WALLICK'S CO.: Philadelphia, Nov. 5—week.
JARBEAU CO.: Kansas City, Mo., Oct. 25-27; St. Louis 28—week; Chicago Nov. 4—week.
JANAUSCHEK CO.: Charlotte, N. C., Oct. 25, Spartanburg, S. C., 26, Greenville 27.
JENNIE CALEF CO.: Worcester, Mass., Oct. 22—week; Bridgeport, Ct., 29—week.
JAMES CONNOR ROACH CO.: Oil City, Pa., Oct. 25, Meadville 26, Erie 27, Rutherford 29, Olean, N. Y., 30, Hornellsville 31, Elmira Nov. 1, Williamsport, Pa., 2, Wilkesbarre 3.
JOSEPH JEFFERSON CO.: Chicago Oct. 8—three weeks; N. Y. City 28—two weeks.
J. B. POLK CO.: Buffalo, N. Y., Oct. 22—week; Cleveland, O., 29—week; Brooklyn, N. Y., Nov. 5—week.
J. S. MURPHY CO.: Ishpeming, Mich., Nov. 1, Escanaba 2, Menominee, Wis., 3, Green Bay 5, Appleton 6, Sheboygan 8, Fond du Lac 9, Oshkosh 10.
KENTUCK CO.: Buffalo, N. Y., Oct. 22—week.
KINDERGARDEN CO.: Washington Oct. 22—week; Newark, N. J., Nov. 5—week.
KATE CLAXTON CO.: Augusta, Ga., Oct. 24-25, Macon 26, Columbus 27.
KATTI CO.: Baltimore Oct. 22—week; Chicago 28—week.
KIMBALL'S MERRIEMAKERS: Pittsburg Oct. 22—week.
KATIE PUTNAM CO.: Kansas City, Mo., Oct. 22—week; Chicago 29—week.
KATE CASTLETON CO.: McKeesport, Pa., Oct. 25, Youngstown, O., 26, Fort Wayne, Ind., 27, Chicago 28—week; Cincinnati Nov. 5—week.
KAFFIR DIAMOND CO.: N. Y. City Oct. 22—week.
LIGHTS O' LONDON CO.: N. Y. City Oct. 15—two weeks.
LITTLE NUGGET CO.: Chicago Oct. 15—two weeks.
LILLIAN KENNEDY CO.: Port Jervis, N. Y., Oct. 22—week; Rome 29—week.
LILLIAN LEWIS CO.: Louisville, Ky., Oct. 25-27, Owensboro 29, Henderson 30-31, Hopkinsville Nov. 1, Cairo, Ill., 5-6, Paducah, Ky., 7-8, Union City, Tenn., 9-10.
LITTLE'S WORLD CO.: Helena, Mont., Oct. 24-26, Missoula 27.
LIZZIE EVANS CO.: Little Rock, Ark., Oct. 25-26, Hot Springs 27, Memphis, Tenn., 29—week.
LE VOYAGE EN SUISSE CO.: Detroit, Mich., Oct. 25-27.
LYCEUM THEATRE WIFE CO.: Boston Oct. 15—two weeks; Brooklyn Nov. 5—week.
LOST IN LONDON CO.: Hot Springs, Ark., Oct. 24-25, Texarkana 26, Jefferson, Tex., 27, Shreveport, La., 29, Marshall, Tex., 30, Longview 31, Palestine Nov. 1, Galveston 2-3, Houston 5-6, Columbus 7, San Antonio 8-9, Austin 10.
LYDIA THOMPSON CO.: Baltimore Oct. 22—week.
LAURA JOYCE CO.: Rockford, Ill., Oct. 26-27.
LOUISE ARNOT CO.: Hagerstown, Md., Oct. 22—week.
LIGHTS AND SHADOWS CO.: St. Louis Oct. 22—week; Cincinnati 29—two weeks.
LEWIS MORRISON CO.: Galveston, Tex., Oct. 24-25, Houston 26-27, Austin 29-30, Waco 31-Nov. 1, Fort Worth 2-3, Dallas 5-6, Paris 7, Texarkana 8, Hot Springs, Ark., 9-10.
MADISON SQUARE THEATRE CO.: Chicago Oct. 22—week.
MICHAEL STROGOFF CO.: Des Moines, Ia., Oct. 25, Kansas City, Mo., 29—week.
MONTE CRISTO (James O'Neill) CO.: Hartford, Ct., Oct. 25, Bridgeport 26.
MONTE CRISTO (Aiden Benedict): Stillwater, Minn., Oct. 25, Mankato 26, Rochester 28, Winona 29, La Crosse, Wis., 30, Austin, Ia., 31.
MAUBURY BOYD CO.: Tacoma, Wash. Ter., Oct. 25-26, Seattle 27.
MINNIE MADDERN CO.: Vicksburg, Miss., Oct. 25, Natchez 26, New Orleans 28—week; Louisville 8-10.
MRS. POTTER CO.: Pittsburg Oct. 22—week.
MAGGIE MITCHELL CO.: Hastings, Neb., Oct. 25, Cheyenne, Wyo. Ter., 26-27, Denver, Col., 29—week.
MME NEUVILLE'S CO.: Norfolk, Va., Oct. 22—week.
MATTIE VICKERS CO.: Chicago Oct. 15—two weeks.
MAUDE ATKINSON CO.: Paducah, Ky., Oct. 25-27, Trenton 29-30, Jackson, Tenn., Nov. 1-3, Humboldt 5-6, Corinth, Miss., 7-8, Columbus 9-10.
MURRAY AND MURPHY: Clinton, Ia., Oct. 25, Moline, Ill., 26, Davenport, Ia., 27; Rock Island, Ill., 29, Muscatine, Ia., 30, Ottumwa 31, Oskaloosa Nov. 1, Iowa City 2, Cedar Rapids 3.
MAY WILKES CO.: N. Y. City Oct. 22—week; Jersey City 29—week.
MONROE AND RICE CO.: Detroit Nov. 3.
MILTON NOBLES: Kansas City, Mo., Oct. 22—week; Plattsmouth, Neb., 29, Council Bluffs, Ia., 30, Sioux City 31-Nov. 1, Sioux Falls, Dak., 3, Watertown 5-6, Huron 7-8, Aberdeen 9-10.
MCKEE RANKIN CO.: Lafayette, Ind., Oct. 25-26, Danville 27; Chicago 29—week; St. Louis Nov. 5—week.
MAUDE BANKS CO.: Boston Oct. 22—week.
MARLANDE CLARKE'S CO.: Brownsville, Pa., Oct. 26-27, Monongahela City 29, Uniontown 30, Scottdale 31, Mount Pleasant Nov. 1, Irwin 2, Latrobe 3, Blairsville 5, Apollo 6, Leechburg 7, Kittanning 8, Tarentum 9, McKeesport 10.
MORTON-BAKER CO.: Selby, O., Oct. 25-27.
MATHIAS SANDORF CO.: Philadelphia Oct. 22—week.
MARY ANDERSON CO.: N. Y. City Nov. 12.
MAZULM CO.: Washington Oct. 22—week.
MOORE AND VIVIAN'S CO.: Brookville, Pa., Oct. 26, Kittaning 27, Butler 29, Leechburg 30, Apollo 31.
MARTIN HAYDEN CO.: Richmond, Va., Oct. 22—week.
MRS. LANGTRY CO.: Wichita, Kas., Oct. 26, Lawrence 27.
MORA CO.: North Adams, Mass., Oct. 22—week.
NATURAL GAS CO.: San Francisco Oct. 22—two weeks.
N. C. GOODWIN CO.: St. Louis Oct. 22—week.
NEGRETTO'S CO.: Mattoon, Ill., Oct. 22—week.
NELLIE FREE CO.: Little Rock, Ark., Oct. 27, Pine Bluff 29, Little Rock 30, Texarkana, Tex., Nov. 1, Clarksville 2, Paris 3-4, Honey Grove 5.
OVER THE GARDEN WALL CO.: Bridgeport, Ct., Oct. 25-27.
OUR PICNIC CO.: Schenectady, N. Y., Oct. 25.
ONE OF THE BRAVEST CO.: Detroit Oct. 22—week; Chicago 29—week.
ONE OF THE FINEST CO.: Indianapolis, Ind., Oct. 22—week; Louisville Ky., 29—week.
OLIVER W. WREN CO.: Newport, Tenn., Oct. 25, Hickory, N. C., 26, Statesville 27, Lexington 29, Concord 30-31.
PASSION'S SLAVE CO.: Providence, R. I., Oct. 29—week; Hartford, Ct., Nov. 5, Springfield, Mass., 8, Holyoke 9, Webster 10.
PHILIP HERNE CO.: N. Y. City Aug. 27—indefinite.
PRESCOTT-MCLEAN CO.: Atchison, Kas., Oct. 25, Topeka 26-27, Lawrence 29, Ottawa 30, Emporia 31, Newton Nov. 1, Wichita 2-3.
PEOPLE'S THEATRE (G. A. Hill) CO.: Waverly, N. Y., Oct. 22—week.
PECK'S BAD BOY CO.: Philadelphia, Oct. 22—week.
PETE BAKER'S CO.: Buffalo, N. Y., Oct. 25-27, Cleveland 29—week.
ROSINA VOKES CO.: Chicago Oct. 22—two weeks.
ROBSON AND CRANE CO.: Minneapolis, Minn., Oct. 22—week; Omaha, Neb., 29-31, Lincoln Nov. 1, St. Joseph, Mo., 2, Topeka, Kas., 8.
ROSE COGHLAN CO.: Watertown, N. Y., Oct. 25, Rochester 26-27, Toronto, Can., 29—week; Hamilton Nov. 5-6, London 7, Detroit 8-10.

RENTFROW'S PATHFINDERS: Fort Madison, Ia., Oct. 22—week; Springfield, Ill., 29—week.
RICHARD MANSFIELD'S Co: London, Eng., Aug. 4 Dec 30
RHEA CO: Denver, Col., Oct. 22—week; Salt Lake City, Utah, 29-31.
ROMANY RYE Co: N. Y. City, Oct. 22—week.
RUBY LA FAYETTE Co.: Faulton, Dak., Oct. 22-25, Gettysburg 26 27, Redfield 29 31.
RUNNING WILD CO.: Baltimore Oct. 22—week.
ST PERKINS (Frank Jones) CO.: Ottawa, Kas., Oct. 25, Atchison 26, Emporia 27, Junction City 29, Manhattan 30, Abilene 31.
SKIPPED BY THE LIGHT OF THE MOON Co.: Sedalia, M., Oct 26, Mexico 27, Jefferson City 29, St. Charles 30, Vincennes, Ind., 31, Clarksville, Tenn., Nov. 1, Paducah, Ky., 2, Owensboro 3, Louisville 5—week.
SALSBURY'S TROUBADOURS: Paris, Tex., Oct. 25, Sherman 26, Denison 27 Dallas 29 31.
STREETS OF NEW YORK CO: Selma, Ala., Oct. 25, Mobile 26-27, New Orleans, La., 29—week; Lake Charles Nov. 5, Beaumont, Tex., 6, Houston 7-8, Galveston 9-10.
SAWTELLE COMEDY CO.: Cornwall, Can., Oct. 22—week.
SOL SMITH RUSSELL Co.: Chattanooga, Tenn., Oct. 25, Atlanta, Ga., 26 27, Athens 29, Augusta 30 31.
ST PLUNKARD Co.: Canajoharie, N. Y., Oct. 27.
SIBERIA Co: Brooklyn, E. D., Oct 22—week; Providence, R. I., 29—week; N. Y. City Nov. 5—week.
SEYMOUR STRATTON Co: Bangor, Pa., Oct. 22—week; Lambertville, N. J., 29—week.
STRUCK GAS Co: Texarkana, Tex., Oct. 25, Hot Springs, Ark., 26 Pine Bluff 27, Little Rock 29 Fort Smith 30, Fort Scott, Kas., 31, Kansas City, Mo., Nov. 1-3, Topeka, Kas., 5 6.
STANDARD THEATRE (Ramage and Freeman) Co.: Amboy, Ill., Oct. 22—week; Dixon 29—week.
STUART THEATRE Co: Watertown, Dak., Oct. 25-27.
ST. OLIN COMEDY Co: Hokah, Minn., Oct. 25, Moorhead 26-27, Rochester 29—week.
SOAP BUBBLE Co: Altoona, Pa., Oct. 25.
TWELVE TEMPTATIONS Co.: Memphis, Tenn., Oct. 22—week; New Orleans 28—week.
THROWN UPON THE WORLD Co.: Milton, Pa., Oct. 25, Bloomsburg 26, Danville 27, Brooklyn, N. Y., 29—week.
THE PAYMASTER Co: Brooklyn, N. Y., Oct. 22—week.
TWO OLD CRONIES Co.: Abilene, Kas., Oct. 25, Salina 26, Herington 27, Newton 29, Wichita 30, Winfield 31, Independence Nov. 1, Parsons 2, Fort Scott 3.
TAVERNIER Co.: London, Can., Oct. 22 week.
TWO JOHNS Co.: Troy, N. Y., 22—week; Montreal, Can., 29—week; Toronto Nov. 5—week.
THEODORA Co.: New York City Oct. 29—week; Troy, N. Y., Nov 5 7, Albany 8-10.
THE STOWAWAY Co: N. Y. City Oct. 15—two weeks.
TRUE IRISH HEARTS Co.: Albany, N. Y., Oct. 22—week.
THOMAS W. KEENE Co.: Dallas, Tex., Oct. 25 27, Fort Worth 29 30, Denison 31, Sherman Nov. 1, Paris 2, Jefferson 3, Shreveport, La., 5 7, Marshall, Tex., 8, Texarkana 9, Pine Bluff, Ark., 10.
UNDER THE ASH Co.: St. Louis Oct. 22—week.
UNCLE TOM'S CABIN (Peck and Fursman) Co.: Penn Yan, N. Y., Oct. 25, Canandaigua 26, Geneva 27.
UNDER COVER Co.: New Redford, Mass., Oct. 25, Taunton 26, Brockton 27, Syracuse, N. Y., 29—week; Buffalo Nov. 5 7, Utica 8-10.
UNDER THE GASLIGHT Co.: Brooklyn, N. Y., Oct. 22—week.
ULLIE AKERSTROM Co.: Danbury, Ct., Oct. 22—week; Springfield, Mass., 29—week; Pittsfield Nov 5—week.
UNCLE TOM'S CABIN (Rusco and Swift) Co.: Holly, Mich., Oct 25, Midland 26, Plymouth 27.
UNCLE TOM'S CABIN (Scott and Clifford) Co.: Philadelphia Oct 22—week.
WESTON BROTHERS' Co.: Anniston, Ala., Oct. 25, Gadsden 26, Dalton, Ga., 27.
WAGES OF SIN Co: Lynn, Mass., Oct. 25-27, Boston 29—week; Brooklyn, N. Y., Nov. 5—week.
WALTER ROBINSON Co.: Celina O., Oct. 25 27, Bluffton 29—week.
WE US AND Co.: Buffalo, N. Y., Oct. 22—week.
WALTERS' Co: Chicago Oct. 22—week.
WETTER COMEDY CO.: Aurora, Ill., Oct. 24-25, Rockford 26-27.
WHITE SLAVE Co: Wichita, Kas., Oct. 25, Winfield 26, Arkansas City 27, Atchison 29, St. Joseph, Mo., 30, Lincoln, Neb., 31, Council Bluffs, Ia., Nov. 1, Omaha, Neb., 2 3, St. Paul, Minn., 4-6 Minneapolis 7 9
ZOZO Co.: New Orleans Oct. 22—week; Mobile, Ala. 29 30, Montgomery 31—Nov. 1, Selma 2, Birmingham 3 Atlanta, Ga., 5 6, Macon 7.
ZIG-ZAG Co.: Brooklyn, E. D., Oct, 22—week.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA Co.: Philadelphia Oct. 22—week.
AMBERG'S OPERA Co.: Rochester, N. Y., Oct. 25-27.
BENNETT AND MOULTON OPERA Co. (A.): St. Johns, N. B. Oct 22—week; Halifax, N. S., 29—week
BOSTONIANS: Washington Nov. 5—week.
CORINNE OPERA Co.: Brooklyn, N. Y. Oct, 22—week.
CHICAGO OPERA Co: Battle Creek Mich., Oct. 22—week.
CONRIED ENGLISH OPERA Co.: Milwaukee, Wis., Oct. 25.27, St. Paul., Minn., 28-Nov. 2, Cincinnati 3—two weeks.
CARLETON OPERA Co.: Cincinnati, Oct. 22—week.
CASINO (Aronson's) Co.: Boston Oct. 22—week; Cincinnati 29—week.
DUFF OPERA Co.: Chicago, Oct. 15—two weeks.
DESHON OPERA Co.: Peoria, Ill Oct. 22—week; Springfield 29—week; Decatur Nov. 5—week.
EMMA JUCH'S CONCERT Co.: Hastings, Neb., Oct. 26, St. Joseph, Mo., 27.
GRAU OPERA Co.: Knoxville, Tenn., Oct. 25 27, Chattanooga 28 30.
KIMBALL OPERA Co: Cleveland Oct. 22—week; Detroit 29—week; Chicago Nov 5—week.
LITTLE TYCOON Co.: Kansas City, Mo., Oct. 22—week; Wichita, Kas., 29 30, Arkansas City 31, Topeka Nov. 1, Atchison 2 Leavenworth 3
MCGIBENY Co.: Listowel, Can., Oct. 25, Harriston 26, Walkerton 27, Mount Forest 29.
MACCOLLIN OPERA Co.: Altoona, Pa., Oct. 22—week; Cleveland 29—week.
MCCAULL'S Co. (No. 1): Philadelphia Oct. 8—indefinite.
PEARL OF PEKIN Co: St. Paul, Minn., Oct, 22—week; Milwaukee 29—week.
RISING AND HAMILTON'S OPERA Co.: Johnstown, Pa., Oct. 25 26, Hollidaysburg 27, Altoona 29-30.
RINEHART OPERA Co.: Greensburg, Pa., Oct. 25, Mt. Pleasant 26, Scottdale 27.
STETSON'S OPERA Co: New Bedford, Mass., Oct. 26.
SPENCER'S LITTLE TYCOON Co.: Kansas City, Mo., Oct. 22—week; Toledo, O., 29—week; Grand Rapids, Mich., Nov. 5—week.
TEMPLETON OPERA Co.: Sioux Falls, Dak., Oct. 25-26, Salem 27 Elkhorn 31, Huron Nov. 1-3
WILBUR OPERA Co.: Columbus, O., Oct. 22—week; Toledo 29—week.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Mitchell, Dak., Oct. 25, Yankton 26 Sioux City 27, Lincoln, Neb., 28, Kansas City, Mo., 29—week.
DOCKSTADER'S MINSTRELS: N. Y. City—indefinite.
EMERSON'S MINSTRELS: San Francisco Oct. 15—indefinite.
FIELDS' MINSTRELS: Nashville, Tenn., Oct. 25-27, Murfreesboro 29, Shelbyville 30, Fayetteville 31, Tullahoma Nov. 1, Chattanooga 2 3.
GODFREY, COOK AND DILLON'S MINSTRELS: Macon, Ga., Oct. 25, Columbus, Ga., 26, Selma, Ala., 27, New Orleans 29—week.
GORMAN BROTHERS' MINSTRELS: Medina, N. Y., Oct. 25, Buffalo 29 31.
HI HENRY'S MINSTRELS: Catharines, Can., Oct. 25, Hamilton 26 27 London 31.
HAVERLY-CLEVELAND MINSTRELS: Los Angeles, Cal., Oct. 22—week; Santa Barbara 29 30, Fresno Nov. 1, San Jose 2.
JOHNSON AND SLAVIN'S MINSTRELS: Omaha, Neb., Oct. 25, Council Bluffs, Ia., 26, Sioux City 27.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Harlem, N. Y., Oct. 22—week; Brooklyn 29—week.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIAN Co.: Hoboken, N. J., Oct. 22—week; Brooklyn, N. Y., 29—week; Utica Nov. 5-7, Syracuse 8-10.
ENGLISH FOLLY Co.: Boston Oct. 22—week.
GUS HILL'S Co.: Philadelphia Oct. 22—week; Cincinnati 29—week.
HARRY KERNELL'S Co.: Philadelphia Oct. 22—week.
KENNEDY AND HART'S Co.: N. Y. City Oct. 22—week.
LILY CLAY'S Co.: Louisville Oct. 22—week.
MAY HOWARD'S Co.: Pittsburg Oct. 22—week.
MOORE AND PRENEVAU'S Co.: Newark, N. J., Oct. 22—week.
NIGHT OWLS Co.: Baltimore Oct. 22—week; Brooklyn, N. Y., 29—week; N. Y. City Nov. 5—week.
RENTZ-SANTLEY Co: Baltimore Oct. 22—week.
REILLY AND WOOD'S Co.: Newark, N. J., Oct. 22—week.
SHEFFER AND BLAKELY'S Co.: Chicago Oct. 22—two weeks
TONY PASTOR'S Co.: N. Y. City Oct. 22—indefinite.
WORLD'S NOVELTY Co.: Indianapolis, Ind., Oct. 22—week; Cincinnati 28—week.

CIRCUSES.

SELLS BROTHERS' CIRCUS: Weatherford, Tex., Oct. 25, Cleburne 29, Denton 27.

MISCELLANEOUS.

BRISTOL'S EQUESCURRICULUM: Lewiston, Me., Oct. 22—week; Brunswick 29-31, Bath Nov. 1 3.
BARTHOLOMEW'S EQUINE PARADOX: Dayton, O., Oct. 22—week.
BURK'S EQUINES: Meridian, Miss., Oct. 26 27, Selma, Oct. Ala., 29 30.
MRS GENERAL TOM THUMB Co.: Manchester, N. H., Oct. 26-27
PROF. HURLBURT'S EQUINES: Manchester, N. H., Oct. 25-27.
SHERMAN'S ELECTRA Co.: South Framingham Mass., Oct 25, Norwich, Ct., 26-27, Brooklyn, N. Y., 29—week; Albany Nov. 5, 7.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Aborn, J.	Jenkins, R. O.
Abbott, Emma	Kidder, E. E.
Arden, Kitty	Lyon, J. H.
Alter, Lottie	Lander, Frank
Abell, Florida	Leighton, Rose
Adams, J. H.	Linton, Henry
Bradley, A. F.	Lynch, Samuel
Brisac, M. S.	Lacy, Harry
Branick, J. H.	Loadwith, Miss S.
Belford, Geo.	Lewis, Horace
Bernard, Fannie G.	Lessenger, John
Bishop, W. H.	Langtry, Mrs.
Brien, J. F.	Leacock, Geo. F.
Booth, Rachel	Lamb, Chas.
Bassett, Mrs. R.	Melville, F. D.
Burroughs, C. J. S.	Mortimer, Chas.
Bedell, Vera	Morris, Wm.
Backus, F. P.	Matthews, Harry
Brennen, M.	Mills, Harry
Brandon, Olga	MacKaye, Julia
Barry, Lawrence	Malarini, M.
Burnham, A.	McDonald, Polly
Brooke, Mrs. Lizzie	Miller, Leslie
Byrdsall Frank	Mackaye, Steele
Barnes, Mrs.	Murdock, Lelia
Charters, Chas.	McCann, John
Clark, Redfield	Mackey, J. A.
Clark, C. H.	Miln, Geo. C.
Clark, Harry	Maynard, Ida
Conkrite, Kate	Marshall, E.
Conyers, T. A.	McCormack, London
Carr, James	Maynard, Agnes
Courtney, Harold	McWade, Robt.
Conway, Sadie	Maeder, Frank
Cooper, George S.	Norris, L. B.
Crabtree, Lotta	Nugent, J. E.
Cross, E. J	Norton, I. W.
Clitherow Storey, Flora	On the Thames (mgr.)
Coombs, Jane	Peck and Fursman.
Corey, Steve	Pitsker, Frank
Canary, Thos.	Petrovsky, Marie
Davis, Kate	Perlet, Hermann
Darcy, H. A.	Palmer, Joseph
Duffy, C.	Paine, M. S.
Dean, Sally L.	Parsloe, C. T.
Du Sauld, G.	Rogers, Rene
Delhaur, Wm.	Ring, H. J.
De Schmidt, Louis	Ross, Lizzie
De Bar, Blanche	Rees, Stella
Dimming, Jessie	Robinson, Billie
De Forrest, Gussie	Redding, Francesca
Devenport, Mr.	Readick, Frank
Dempsey, Louise	Rareshide, G. H.
Dickson, J. R.	Russell, Harold
Evans, Tellula	Spenser, A. J.
Edwards, James S.	Steinwitz, Prof.
Edwards, Harry	Sydney, Myra
Erwood, R. T.	Shepherd, Josephine
Eddie, E. M.	Sands, W. A.
Foreman, C. E.	Spence, Harry
Frank, Mrs. Emma	Skiff, M. T.
Fuller, Loie	Stevens, Fanny
Forsyth, Kate	S***
Faucett, Owen	Selliar, Alfred
Fischer, Evelyn	Smith, Arthur H.
Guthrie, Francesca	Snelbacker, T. E.
Gallatin, Alberta	Stahl, R.
Gray, Alice	Strong, Fred
Griffin, Ida	Shular, Mollie
Gillow, Will	Squires, F. A.
Gray, Marion	Sanford, F. S.
Grau, M. L.	Schooley, W. M.
Giguere, E.	Sterns, E. L.
Gilmore P.	Sweet, Geo.
Gondon, B. H.	Scribner, Fred
Gilforde, Marie	Strakosh, Edgar
Harrison, Geo. L.	Theadore, Chas.
Hampton, Alfred	Trousdell, Chas.
Harvey, Hattie	Thorn, John
Hume, E. E.	Taylor, Lucy
Henley, Edward	Ulmer, Geo. T.
Hedley, King	Vandenhoff, Mrs. E.
Hoodman Blind, S. M.	Vincent, Alice
Howard, Susie	Vogel, John W.
Hawley, Geoffrey	Vredenberg, S. M.
Harris, W. F.	Verne, Harcourt
Husted, H. E.	Whitecar, W. A.
Hilliard, R.	Woodbury, Alice
Huntington, Wright	White, F. W.
In His Power (S. M.)	Watkins, C. A.
Irving, Frank	Woods, Billy
Illick, John	Warner, John E.
Jerome, Lillian	Weltlin, J. W.
James, Horace	Worrell, Irene
Jefferson, Charles	

London News and Gossip.

LONDON, Oct. 11.

The Autumn season has opened well, and many managers are looking forward to a golden harvest. Four of the new shows recently described by me are doing splendid business. At Drury Lane the "House Full" boards have several times been exhibited, and Augustus Harris is casting about for a port into which to steer his Armada when Pantomime claims the boards of old Drury for its own. Negotiations have been pending for the use of Covent Garden for that purpose, but these have now fallen through, and an arrangement has been come to whereby W. Freeman Thomas, who is now running promenade concerts at that house, will, after these have been succeeded—or, rather, followed, for success is an unknown quantity in this connection—by a month or six weeks of Lamperti's Italian Opera company, put on a circus on a grand scale. Last year Thomas and another ran a pantomime at Covent Garden in opposition to Harris and did that manager some harm, but also succeeded (it is said) in dropping twelve thousand pounds sterling on their own account. The contemplated circus is an amicable arrangement arrived at after considerable *pourparlers*.

* * *

Apropos of the Armada, one of the latest wheezes current is that the subject has struck Gilbert and Sullivan with some severity, and that anon it may be worked by them "in conjunction with Augustus Harris," into an English opera of a serious character. I give the rumor for what it is worth, which is probably not much. That distinctly precious "conjunction" gives the thing away at the start. The Yeomen of the Guard has really caught on at the Savoy. I am assured by those who should know that the advance booking is the biggest on record for a Gilbert-and-Sullivan piece. I see in the success of this work the probable foundation of a new school of English opera, and I hail the same with wild rapture.

* * *

The new Court is filled nightly with Mamma! It doesn't take many to fill it, I admit, but there is no "paper"-hanging, anyhow. The tiny Terry's is also still doing well with Sweet Lavender, and Captain Swift continues to fill the Haymarket. Carina, at the Opera Comique, has to struggle against the unlucky associations of the theatre, but the syndicate are booming the press notices to the tune of column advertisements in some of the daily papers, and it may be that by this spirited policy they may (if their money holds out) not only break the spell which has so long hung over the house, but perhaps get some of their money back also. At the Globe, The Monk's Room does not as yet command the attention which the quality of the company and of the author's work alike deserve. I am sorry to say also that Mansfield's success at the Lyceum is more of "esteem" than anything else, but he promises Prince Karl for a benefit presently, and haply then by showing us his lighter vein he may win that financial recognition hitherto to some denied. The Union Jack no longer draws at the Adelphi, and signs are not wanting that a change of bill is imminent. In all probability the next new play at this theatre will be by Pettitt and Sims, the order of going on the bill being reversed this time as a sort of compensation to Pettitt for having allowed Sims to again collaborate with him.

* * *

MIRROR readers may remember my description of a Russian choir, gorgeously attired in the national costumes, which a year or two ago gave a series of concerts at St James' Hall and afterward at Drury Lane Theatre. The favorable reception given to M. Slaviauski's enterprise is doubtless responsible for the recent descent of "a Russian National Opera company" upon our shores. They have already performed with a fair measure of success in some of our chief provincial towns, and have now come to try their luck in London. On Monday night they gave the first of a series of six grand concerts at the Royal Albert Hall, the chief attraction of their programme being pianoforte playing by "96 hands"—*i. e.*, by forty-eight ladies on twenty-four pianos. A capable orchestra and a tolerable choir attired in national costumes, of a more or less gorgeous character, padded out the bill. The vast hall was not half filled, and the show was as a whole of a most depressing character. I can see no other reason for its existence than the bold advertisement which it gives to the pianoforte maker whose twenty four instruments bear his name writ large. The forty-eight young ladies kept remarkable time in Coenen's "Caprice Concertant," and the Polonaise from Glinka's "Vie pour le Czar," and when you have said that you have said all. If the concert had any claim at all upon English attention it was in its "national" capacity; but I am informed on good authority that the forty-eight young ladies were turned on from the Guildhall School of Music. Coenen is not a Russian composer, so far as I know; neither are Adolphe Adam and Capri But these three share the programme with Glinka. The choir was tolerable certainly, but nothing more. The chief soloists announced failed to turn up, with the honorable exception of Michael Vinogradoff, who, though described by his manager as a tenor, sings baritone with surpassing sweetness as well as strength. All the same the concert was but a deadly lively affair.

* * *

Yesterday, in the Chancery Division of the High Court of Justice, one Robinson, in a foreclosure action against Grace Hawthorne, sought to induce the Court to appoint a receiver of the rents and profits of the Princess' Theatre, and further demanded that possession of the said theatre should be at once given up to him. It seems that in March last Uncle Samuel French advanced £1 500 to Grace on security of the Princess' lease in consideration of there being assigned to him ten per cent. of the London profits and seventy five per cent. of ditto arising from provincial tours. After which Uncle Samuel sold the mortgages to Robinson. Up to a certain time Robinson received his share, but during August and September he had only £10 on account, and Grace admitted that "more than £100" was now due to him. As a matter of fact £546 5s. 1d was now due under the mortgage accounts. Grace had no objection to the appointment of a receiver, but she kicked against giving up possession of the theatre to that official, on the ground that it would stop the performances. The Judge agreed with her and appointed T. D. Keiley receiver, but declined to order possession to be given up to him.

* * *

Some weeks ago I told you that Wilson Barrett had written a play called The Good Old Times. He now tells me that he has written a companion-drama which he proposes to call Now-a-Days.

* * *

The preparations for the production of Monte Cristo, Jr., by the Gaiety company, in your city, are vast and costly; £2 000 worth of dresses are coming along also Meyer Lutz, to direct the orchestra; C. D. Slater (in place of T. J. Potter, who must now remain at the Gaiety) to acting-manage, and Charles Harris to stage-manage It may interest the many Americans who know Charles to learn that he was married last Saturday as ever was He refuses at present to tell me who the lady is—but he is sending along some wedding cake.

* * *

The Spotted Lion, a new one-act piece, by W. Safte, Jr., was put on at the Gaiety on Monday in front of She, which has been shorn of its prologue to fit The Spotted Lion was not really represented, for no one but Charlotte Elliott and Maggie Duggan knew anything of the author's lines. Sophie's tenancy of the Gaiety expires next Friday.

* * *

J. B. Howe, tragedian and character-actor, who has, I think, travelled much in the States and elsewhere, has committed his autobiography. It is really an interesting booklet of adventures, Thespian and otherwise, and is called "A Cosmopolitan Actor." Henry Swing read fourteen chapters of it, and wrote to Howe to say he approved.

* * *

Blackmail, a new comedy by a Doctor Dabbs, of Shanklin, Isle of Wight (who has taken the name of theatre of Roque), will be tried at a Criterion matinee next Wednesday. In the evening of the same day Mrs. Churchill-Jodrell, a lady of aristocratic connections, will (with your Mr., or rather Colonel, H. J. Sergent as business manager) reopen the Novelty under the name of the Jodrell, which irreverents are already calling the "Jod" Suitable name for the Hebrew patrons thereof, eh? Mrs C. J.'s first bill will be produced by the Russian Opera company alluded to above.

* * *

Wizard Hercat, whose name is well known throughout America—not to mention Australia—has severed his connection with the Irish Exhibition, where he has been winning both fame and money, and broke out in a fresh place week before last. This was at that well-known Abode of Mystery, the Egyptian Hall, which Maskelyne and Cooke have vacated till Christmas. Hercat was warmly received by a crowded house, who followed his magical tricks with considerable interest and laughed convulsively at his ventriloquial and other wheezes. His new "startler," The Mystery of She, wherein he raises Ayesha (She-who-must-be-obeyed) from a few ashes, and anon reduces her to them again, was voted a splendid illusion—and, sooth to say, it *is*.

* * *

Mrs. Eva Sothern is ill, you will be sorry to learn, ill from an accident she met with a week or two ago. Sorry am I to have to record the death of W. H Stephens. He was struck with death (his widow writes to tell me) last Sunday while on his knees at mass. He was indeed a clever and cultured actor, and was engaged to appear as Adam in As You Like It at the opening of Miss Wallis' new Shaftesbury Theatre next Saturday week.

* * *

The Dean's Daughter, as adapted by Sydney Grundy from F. C. Philips' story, "The Dean and His Daughter," is to be put on at the St. James' on Saturday, when Rutland Barrington starts there as lessee on his own account. On Monday M. L. Mayer starts at the Royalty his twentieth season of French plays. The play he opens with is L'Abbé Constantin, a version of which was, methinks, produced in your city some months ago. GAWAIN.

Gleanings of the Week.

A man in the gallery at the Broadway Theatre the other night had a convulsion during the second act of Mr. Barnes of New York. He made a good deal of noise about it, and there was still more when some men carried him out. The commotion caused some little agitation among nervous occupants of the parquet, which was quickly suppressed. As a lady expressed it, who settled quietly into her seat after the momentary excitement: "The Broadway is so safe that I don't care whether there's a panic or not." This theatre certainly enjoys an exceptional reputation for security.

The prevalent query, "Is Marriage a Failure?" induces Nestor Lennon, of the Paul Kauvar company, to communicate his views to THE MIRROR:

"Moss has grown on the question," he says, "and, I might say, on the interrogation mark, too. However, I might possibly give a few words of advice to those who have not kissed the marital altar. From an actor's point of view I would say positively, emphatically, do not kiss it. Those married already (God bless them!) let them remain as they are, but to the young actor in climbing, or rather endeavoring to climb, the pinnacle of fame, he must kiss nothing but his dramatic altar and stick to it. This is good advice. Marriage is not a failure in one instance, and that is like religion—it must live and flourish in order to people the earth, and earth the people."

Gerald Maxwell—who came to this country with Wilson Barrett, became insane, was cured and returned to England—is now successfully touring the English provinces in Tom Robertson's comedies, Caste, Ours, Home, etc. Mr. Maxwell is the son of Mr. and Mrs. John Maxwell. Mrs. Maxwell is the famous novelist, Miss M. E. Braddon.

An actor, now of the Prescott-McLean company, writes that the party had just arrived in Cedar Rapids, Ia., to "act out" that night in The Merchant of Venice, As the custom is, the stage manager immediately visited the theatre to assign the actors to the several dressing rooms and give other necessary directions.

After distributing the various rooms as in his judgment he thought proper, the functionary was amazed to find that he had entirely overlooked the most capacious and well furnished room in the building. (It may be parenthetically explained that the young man was serving the first weeks in his chosen vocation) He stood deliberating what in thunder to do with this luxurious apartment. How could he furnish an occupant? Should he use it himself? These and other weighty problems puzzled his brain.

In despair he turned to a youth, a local attache, who was tumbling the trunks into their places, and inquired, "Who will use this room?"

"Nobody, sir," replied the boy, "that's the green-room."

"Oh, yes," rejoined the stage manager dubiously. Then he scrutinized the room closely and repaired for supper to the hotel. Here he met several members of the company.

"The room at the theatre called the green room is a pretty nice kind of a place," he observed. When his ignorance was dissipated by an explanation our friend earnestly added, "Why, I can go in there and smoke my pipe!"

The prize of $25 given recently by the *Evening World* in its best joke contest was won by the nine-year-old son of E. E Kidder, the dramatist. When he heard the news of his success, he exclaimed:

"You don't tell me! Well, if my joke took the prize what must the others have been?" Then the youngster tried to negotiate a loan of twenty-five cents from his mother on the strength of his prize-money, but without success.

That obscene print *Town Shockies* is quite popular among counter-jumpers and the demi monde. It is rarely seen in the hands of a decent man or a respectable woman. The other day an exception was noted, however. A modest-looking young woman entered a crowded street car. She was given a seat and then she unrolled a piece of music and began poring over the notes with much zeal. By-and-bye the music slipped down just far enough to reveal the title of *Shockies* and a grin went round the car The young woman soon became sensible of the fact that she was an object of mirth and then discovered the cause. Her face became scarlet. She pulled down her veil, signalled the conductor to stop, dropped the objectionable paper on the floor in her nervousness, and the last that was seen of her she was making tracks down a side street.

Manager Palmer has the following posted up in his private office at the Madison Square: "The dramatic problem is: How to unite the demands of an audience insisting on amusement with the demands of art looking beyond amusement? There are many writers who can reach no higher aim, and there are writers who have lofty aims but cannot amuse. In the drama the first class is nearer the mark than the second; but the true dramatist is he who can unite the two."—*Lewes' Life of Goethe.*

Apropos of Joseph Howard's comments on the cigarette nuisance in last week's MIRROR, an incident which happened on Monday night at the Madison Square Theatre is pertinent.

An elderly gentleman and two young ladies occupied seats on the centre aisle in the third row. Three young men came in and took the seats behind them and went out after the first act. When they returned they brought with them an intensely strong and offensive odor of cigarettes. It annoyed the gentleman and his companions so much that they changed their seats to the rear of the house.

Later in the evening the gentleman went down to where the three young men were sitting and said very quietly and courteously: "I changed my seats because the smell of cigarette smoke you exhale is unendurable. Neither the ladies nor myself could bear it in comfort"

The offenders got very red and one of them gasped out an idiotic "thanks." Then the elderly gentleman, having fulfilled what he believed to be his duty, rejoined his friends.

The first night of The Yeomen of the Guard at the Casino, when the headsman's block was brought on the stage, a chorus-girl was seen to faint, and several companions carried her into the wings. Many supposed it was an accident resulting from overwrought nerves, instead of a piece of "business" introduced by Stage-Manager Barker for the purpose of "filling-in" a gap with some incident. Much sympathy was wasted by tender-hearted auditors in consequence of the misconception.

The twenty-fifth anniversary of R. M. Fields management of the Boston Museum will be on Feb. 15 next, but as yet no arrangements have been made for a celebration of the same. The Boston Museum is, doubtless, the best and most successful stock theatre in the country, having been established in 1840 It is probably the only theatre in existence that, since its foundation, has never had an unprofitable year. Except in its rigid adherence to the stock system, for which it is to be highly commended, the Boston Museum is to Boston and New England what Wallack's once was to New York. It is about the only theatre outside of New York in which long runs are of frequent occurrence. Among those of recent date are Harbor Lights, which ran for seventeen weeks; The Bells of Haslemere, which ran fifteen weeks, and Held by the Enemy for ten weeks. All of these plays, too, had to be taken off while they were running to crowded houses. It is Mr. Field's boast that he is able, with his company, to produce Richard III. or Hamlet at two days' notice without going outside of his stock organization. He was the first manager in this country to produce Pinafore, and he did not leave his own theatre to look for voices for it. Among the actors who were graduated from the Museum are W. J. Lemoyne, Joseph Haworth, Harry Crisp and Frank Hardenburgh.

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HOWARD'S TALK.

SOME TIMELY HINTS AS TO THE MANAGEMENT OF BENEFITS—THE RELATIONS OF "SOCIETY" AND THE STAGE DISCUSSED.

This is the season of benefits, when the proverbial generosity of actors is tested to, what would seem to an ordinary mind, its utmost limit. That utmost limit, however, has never yet been reached, for no cause, however remote from their domesticity, or the realm of their art, appeals for aid without receiving an instant and a cordial affirmative response from men and women, who, although as a whole they are socially ostracised, are also as an entity admired and esteemed.

That phrase suggests two thoughts.

One concerning the management of benefits, the other concerning the social standing of actors.

What is a benefit?

Nine times in every ten it is a disjointed, unregulated, conglomeration of talent, brought together for a common purpose of doing good to some one in distress. Benefits generally begin with a little music, followed with a recitation, are enlivened by an act, made substantial by a comedy in one scene, and diversified in interest by further recitations, songs and dances. A remarkable fact, apropos of the audiences which assemble on these occasions, is the large proportion of professionals. Precisely why actors should be termed professionals, or acting "the profession," when there are writers, doctors, lawyers, clergymen still in the land of the living, is a problem yet to be solved. As a matter of fact the term, "the profession," is almost universally applied to actors. Go to any great benefit, leaving out such notable illustrations as the testimonials to Henry E. Abbey when he gave up the management of the Metropolitan Opera House and Lester Wallack when he virtually retired from active participation in theatrical affairs, and you will be surprised, if the thought never occurred to you before, at the large number of men and women present who are connected in some way or another with the stage. The boxes are almost invariably occupied by leading members and throughout the house is a perfect neighborhood of people known to and knowing each other. The consequence is that when the volunteers appear upon the stage they receive a friendly and cordial welcome which puts them at once at home, and their exit is attended by that courteous applause which means so much to an actor.

That is the threshold across which evil comes.

Friends in the audience egg on a continuity of applause, and yielding to a natural desire to please, the volunteer vouchsafes what is absurdly called an encore, by giving something he has not already offered. Long before the first half of the always too long programme is concluded, the audience is tired and depressions begin, so that the participants whose names are far down upon the bill are left to the pleasing alternative of playing, singing or whatever, to a meagre assemblage, or not appearing at all.

What is the remedy?

Well, John McCaull showed very clearly a way out of the scrape. He had seen at other benefits, as we all have seen, mortifications innumerable, where over-zealous friends had called and recalled favorites, while equally deserving artists, without a special contingent claquing for their benefit, were put off with the mildest possible applause. In order to obviate the three embarassments—first, a curtailing or driving in the tail of the programme; second, the unmitigated nuisance of listening to one man or one woman for a half-hour at a time, in order that a dozen noisy friends might be pleased, and third, to save the sensibilities of painstaking, pleasure-giving artists, who were unprovided with special friends to hurrah and call them back—he determined that there should be no encores whatever. He prepared a programme to last two hours, and gave notice in the advertisement and upon hand-bills, as well as to the artists themselves, that no encores would be permitted. The consequence was that Palmer's spacious theatre was filled with an interested auditory, before whom a programme of unusual excellence was unfolded, without waits, without annoying calls, without a single encore, and closing at a reasonable hour. So marked was the contrast between that and other entertainments of like nature that congratulations have tumbled in upon the thoughtful manager from the date of that performance until the present time.

A more vivid contrast than that presented by an entertainment given in Miner's Theatre on the following Sunday night, for the same good cause, it would be difficult to suggest. The programme was particularly long, and although some of its features were very good, as a whole it was noticeably cheap. The panorama part was tedious, unimpressive, as the interpreter of the various scenes read, with great difficulty and evident embarassment, descriptions from a catalogue, and could barely be heard at a distance of ten seats from the stage. Some of the entertainers who were not popular favorites were listened to respectfully and applauded gently, while others, and by no manner of means the best, were heard with vociferations from certain sections of the house and called out time and time again, until the large majority of the audience were first wearied, then impatienced, and finally left the house to the few who cared to remain until the long-drawn stretch was ended. Benefits, to be successes in an artistic and popular sense, should be provided with a varied programme of attractions Music and the drama alike should be called upon, recitations and specialties should be liberally sprinkled through, and a performance, not to exceed two hours and a half, should be entrusted to the competent control and direction of an intelligent stage manager, who, with watch in hand, should time himself and his temporary company, in the interest of a well rounded ongoing.

Applause? Yes, indeed, volumes of it.

Encores? Nary a one.

Two somewhat notable illustrations of the second point are in the papers to day. First, the mortifying episode of Mrs. Potter, Kyrle Bellew and Pierre Lorillard, and second the extraordinary conduct of Mary Anderson and Tennyson. Since time began followers of the actors' art have been self-companioned. At first as strollers about the country they had neither time nor inclination nor means with which to entertain, and it is impossible in this world to be entertained unless reciprocity is at hand. They were classed as vagrant men and women. They were never looked upon as other than contributors to the fund of entertainment. Never regarded in olden time as, in any sense, the peers of even the commonest of the king's subjects.

As time rolled on and genius was evolved every now and then from among these bands, public recognition, though tardy, took hold of the good that was in the art and therefore in the artists, and a step upward was taken. Gradually, as public taste demanded established homes with organized companies, popularity seized upon this, that or the other member of various companies, and rumor and gossip grew into reputation and fame, so that now and then an actor became a celebrity. Jumping past the intermediate, we come to the early days of this country, when actors and vagrants and horse jockeys and outcasts were put, by public sentiment, into a common class. Even so great and good and wise a man as Henry Ward Beecher, in 1846, delivered, in a course of lectures to young men, an especial diatribe against actors, whom he classed as the lowest of the age. When we recall that, in later life, among his friends were Frederick B. Conway and his accomplished wife, the managers of the Brooklyn Theatre, and that in company with intimate friends he, not frequently, but occasionally, visited the theatre; that he was particularly fond of Salvini; that he entertained not only in the pastor's pew of Plymouth Church Henry Irving and Ellen Terry, but, having walked from the church to his own door with Miss Terry upon his arm, Mr. Irving escorting Mrs. Beecher, he entertained them also with characteristic hospitality in his own dining-room, and that he also took special pains, after sitting in a box at Harrigan's Theatre on Broadway, to congratulate that estimable artist on his superb personation of Old Lavender, it will be seen that with the progress of the age its brightest spirits made advance as well.

But for all that let us face the facts.

No argument can be of use, no thought of honest benefit, unless they are based in universally acknowledged facts. It will not be pretended seriously by any one that actors, as a rule, are welcomed in what is known as "society," save as entertainers. Whenever they are so welcomed, mention is made of it in all the press, as though it were a circumstance of note, and so it is.

Take the managers and the leading actors, male and female, of New York, Boston, Philadelphia, Chicago. Are they, or are they not, welcomed in what is technically known as society? You know they are not.

In the first place, if they were invited, they couldn't accept the courtesy. There occupation compels them to work at night. Receptions, parties, grand entertainments are given at night, and while the idle world of fashion is tripping its light fantastic toe in gilded salon or in carpeted homes, the actor is at work, earning his bread and butter, or coining his birds and bottles, as the case and fortune chance to be.

In the next place the training of an actor is one of two kinds, neither of which fits him specially for enjoyment among the butterflies of earth. To be a successful actor one must study, practice, rehearse, think, and equally with the others must find recuperation in rest. Men and women who travel forty weeks in every year assuredly have barely time to work, let alone to study, to read, to think, to rest, and those who are so fortunate as to be, for forty weeks, members of a stock company, in any one of our great cities, find all they can do to keep abreast with the progressions of their art, the developments of their calling and get also the needed rest to fit themselves for their wearying occupations seven times a week and often eight times a week.

It is said that money will buy an entrance to any society in the world. This we know to be false. The fact is that a man who is a member of the dramatic profession, no matter how high he may have reached, unless he is withal a man settled in the respect and esteem of the community, is not welcomed in what is recognized in society here or elsewhere.

Mr. Kyrle Bellew, for instance, is the son of a gentleman, the son of a scholar, the son of a publicist, to whom the world is indebted for many good thoughts and much good work. He himself is of comely presence, of unusual intelligence and has held, and still holds, a leading position in his art. Is he welcomed in society? And does he not feel so aggrieved because a certain snubbing was indiscreetly published and injudiciously commented upon by over zealous friends as to rush into print, making the annoyance and the embarassment the more conspicuous?

The fact that Miss Mary Anderson, now and then, is received in what is called society, is of such consequence in the eyes of her managers as to induce them, on every occasion, to go to the expense, and I use that term advisedly, to have it cabled across the water to this country that "Miss Mary Anderson was a guest" here, there or wherever, and particularly is this the case when such courtesy is extended to her shortly preceding a professional visit to this country. Speaking of her visit to Tennyson, in whose home she was recently received, her eulogist wires to the New York *World*: "The poet regards the American actress with an affectionate interest, and considers her a living, breathing poem. During her recent visit to the poet's home in the New Forest, she was appointed high priestess of His Lordship's pipe. She filled and lighted it for him, and had conferred upon her the title of 'Ministering Angel of Tobacco.' Lord Tennyson is very fond of the sylvan beauty of the New Forest, and it is his habit to sit for hours, wrapped in a great cloak, beneath a favorite beech tree, listening to Miss Anderson's American jests, crooning, chuckling and even laughing with amusement!"

Now if the dramatic profession, which rightfully regards Mary Anderson as one of its lights, one of its chief successes, can derive any satisfaction from that report, which comes from her home direct, authorized by her own director and manager, and printed in a paper which is conspicuously fond of her, they are welcome to it.

But I know better.

I believe that the men and women of the stage can get along without that style of advertising, and without the solace of Tennyson's tobacco, quite as well as society can get along without them. It should suffice them, it seems to me, as self-respecting persons, that when society needs to be drawn from its whirlpool of fuss and feathers, and placed perforce upon the substantial plane of enjoyment, whether it be for the eye, the ear, or such limited understanding as they possess, they are compelled to visit the playhouse. They are compelled to put themselves under the influence of people who have more brains, even if they have less money, than they. They are compelled to recognize the developments of the upper part of the head, rather than the cunning and craft, the dissimulation and scheming, necessary in the realms of trade and the marts of dicker. Actors are not in society, nor should they pretend to be or care to be Society changes almost with the moon. Art grows steadily and flows on forever. Society is a mixed conglomeration of extraordinary units, rarely cohesive and never united for any time; while art, gathering in its train every pilgrim, whether his situation be high or low, whose endeavor is successful procedure toward the universal goal of artistic triumph, moves serenely, steadily, unwaveringly toward that end.

POINTS.

Although the Coquelin Hading company have made an unquestioned success, it is somewhat noticeable that the boxes are never occupied by theatre-parties, or what are technically known as society people. There are but eight boxes. Of these Mr. Palmer, the manager of the theatre, occupies one; Mr. Abbey, the manager of the company, occupies another; Mr. Schoeffel, Mr. Abbey's partner, has a third, and a fourth is ordinarily occupied by Signor Perugini, or other members of the profession. On Monday night all these boxes were occupied in this way, and in a fourth was Mr. Bennett, of the *Herald*. In a fifth was a party that looked and acted as though they belonged to the company.

It was very pleasant to see the well preserved features of John Gilbert in Mr. Abbey's box. The old gentleman looked remarkably well and seemed to be very much pleased.

Senator Evarts wrestled with a libretto through two acts of Camille and then gave it up in despair. He is thinner and jollier than ever.

Mr. Bennett's moustache persistently avoids growing long, in spite of almost persistent pulling. As years roll along with him, and his thick hair silvers, he looks stronger, healthier. His profile stood out boldly and impressively, making him a marked man in an assemblage notable for individualities.

The Chipman benefit in Palmer's Theatre on Tuesday afternoon was wretchedly pre managed, but I am glad to know that a substantial sum was realized by it, and some outside subscriptions which were thoughtfully sent, netting not far from $1,800. The individual hits were scored by Max Alvary, Annie O'Neill, Charles Coote, Charles Reed and Gus Williams, and the best acted piece was the last act of The Highest Bidder, with Sothern, Belle Archer and the rest The Eden Musee orchestra was thoroughly appreciated and deservedly encored.

HOWARD

Louis James and Marie Wainwright are playing a successful engagement at the Baldwin, San Francisco. This is their first appearance as stars in that city and they are receiving most favorable commendation for the improvement in their work since they were there as members of Lawrence Barrett's company.

THE

Christmas Number

OF THE

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WILL BE PUBLISHED ON

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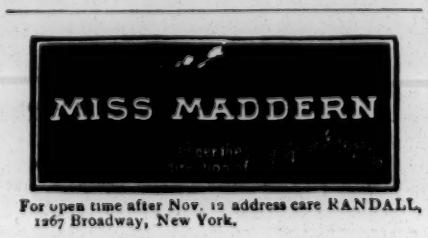

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